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Austin Mittlesey

THE STUDY-BOOK

OF

MEDIÆVAL ARCHITECTURE AND ART.

LONDON:

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THE STUDY-BOOK

OF

MEDIÆVAL ARCHITECTURE AND ART;

BEING A SERIES OF

WORKING DRAWINGS OF THE PRINCIPAL MONUMENTS OF THE MIDDLE AGES.

WHEREOF THE PLANS, SECTIONS, AND DETAILS

ARE DRAWN TO UNIFORM SCALES.

BY THOMAS H. KING.

WITH NOTES HISTORICAL AND EXPLANATORY OF THE PLATES.

VOL. IV.

LONDON:

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ERFURTH.

King Dagobert is reported to have introduced Christianity in the year 706, and to have founded the Church and Cloister, in honour of Sts. Peter and Paul, near the fortress of Petersbergh. It is certain, however, that St. Boniface extended his mission to this place, and established Adolar as Bishop of Erfurth in 741. At his death, in 755, the Bishopric was incorporated with Mayence. Charlemagne established a staple law in 805, which, added to its favourable position for trade, soon rendered it a place of importance. Wilhelm, archbishop of Mayence, son of King Otho I., much contributed to its prosperity. In 1123, Archbishop Adelbert took occasion of riots in the town to surround the Cathedral and cloisters with fortifications, which were, however, shortly In 1176 Frederick I. held a diet in Erfurth, after the afterwards destroyed by fire. conclusion of the Crusade against the Saracens. A meeting of the nobles and princes of Thuringia was held in 1184, to arrange the differences between Count Louis IV. and Conrad archbishop of Mayence. During the deliberations the Hall of the Provost, in which they were held, fell down, and many of the nobles perished. The Count, however, and Conrad, escaped.

Three Archbishops and thirty-six Bishops assembled in the Cathedral here in 1236, to celebrate the canonization of the Landgravine Elizabeth, commonly known as St. Elizabeth of Marburg.

In the thirteenth century Erfurth had a population of about 60,000 souls, and possessed the privileges of a free imperial city: the position of the place on the great highway between the Baltic and the Adriatic Hanse Towns, the route of which lay by Augsburg, Nuremberg, Erfurth, Brunswick, to Lubeck and Dantzic, in itself assured an important trade.

The fourteenth century saw the establishment of a mint and an university, then the fifth, which long maintained an honourable position in Germany.

The plague which ravaged Europe in 1350 carried off nearly one-third of its population. It was at first suggested that the Jews had poisoned the springs, and a persecution was instituted against them in consequence; the agitation attendant on which checked the progress of the town to such a degree that, in 1463, its finances became embarrassed, and they were further subsequently involved by a fire, which consumed half the town, in 1472. This was the work, it is said, of a monk named Burkhard. Its prosperity, however, soon revived; but was marred by the quarrels which at this time broke out between parties in the city. The Archbishop of Mayence

took the side of the city, and the Elector of Saxony that of the opposition, and the party spirit was carried to a degree which involved the town in confusion. Luther availed himself of this bitterness and strife to obtain the introduction of his new doctrines. He had been educated in the Augustinian house from 1505 to 1512. His doctrines were espoused by those who felt themselves offended by the interference of the Archbishop of Mayence, and when the ban of the Pope was pronounced against him shortly afterwards, many became warm partizans of his cause; and one of the deacons of the Cathedral carried his advocacy to such a point that, during his office, he forgot himself and began tearing down the ornaments of the Church—an extravagance which resulted in his expulsion.

The students and citizens assembled, and retaliated by attacking the houses of the clergy; but the magistrates succeeded at length in appeasing them. However, many of the students from the University, and monks from the Cloister, quitted the town. The peace of the place was constantly interrupted, during the next four years, by the riots with the peasants, during which churches and cloisters were plundered, and the plate stolen. Still greater outrages occurred in the Thirty Years' War, while the quarrel between the Archbishop of Mayence and the Elector of Saxony for the mastership of the town lasted; and the peace was only restored by the Treaty of Westphalia.

But a new era had already begun in the history of Europe, and in this Erfurth occupied no longer the same position of importance. New channels had been traced out for the commerce of the world, and a final blow was struck to its prosperity by the fire of 1736, and the famine of 1771 and the several epidemics which followed in its track.

Erfurth was incorporated in the French Empire, and converted into a fortress; the French garrison in which, with the Petersbergh fortress, held the place till the beginning of 1814.

The University, which had been nearly broken up by the war, was finally dissolved in 1816.

It is probable that the first Cathedral in Erfurth was built by St. Boniface, about 752; and that it was on the same site that a new Church was commenced in 1153. During the progress of the works the remains of Sts. Eoban and Adolar, martyrs, were discovered, and in consequence of this the plan was enlarged. Many devotees made pilgrimages to see these relics, which were soon after laid in silver shrines in the Church, and by the numerous offerings the means were quickly obtained of finishing this magnificent Church. Towards the end of the century the towers were carried up and surmounted by the triple spires, similar in plan to those yet seen on the adjoining Church of St. Severus; and to those which, on a much grander scale, existed till recently on the west front of St. Peter's Church at Louvain. Shortly after the erection of the towers the beautiful cloister was commenced. The first organ in the Cathedral was erected in 1225, and in 1251 the great bell, call "Maria Gloriosa," after the Blessed Virgin, patroness of the Cathedral, was cast and erected in the centre of the three towers.

The choir of the Church being found too small for the number of the religious assembled there during the offices, the monks commenced, in the year 1349, the erection of the magnificent choir, which still stands. It was completed in three years, and shortly after the reconstruction of the nave was taken in hand; which was not completed till the middle of the fifteenth century.

The great fire in 1472, which we have mentioned above, destroyed the triple spires and the woodwork of the tower, so that the great bell melted: the roof of the nave took fire and burnt itself out, but the choir was fortunately saved.

The bell was renewed in 1497, and the Church and towers repaired.

In the riots against the clergy in 1521, and with the peasants in 1525, the Cathedral was much injured, the monuments were disfigured, and the plate stolen.

The shrine of St. Eoban was removed by the chief magistrate, under pretence of assuring its safety; but was speedily converted into coin, and only the remains of the saints were restored to the Cathedral.

The spires were struck by lightning in 1717, and were not replaced; on our drawing we have set them up from an old engraving, as they were built in 1497. It will be noticed on our section that a portion of the original towers yet remains. The Cathedral suffered considerably by the siege of the place in 1813, but has been partly repaired by the late King of Prussia, who also added some painted glass.

The stalls in the choir have been restored, and are deserving especial attention. In the middle of the choir is a bronze monument of a bearded man, holding over his head a branch for tapers. It is commonly supposed to have been set there by a penitent in the twelfth or thirteenth century—probably the former, from the character of the work; and this is borne out by the inscription on the girdle round his hips, which is engraved.

"Wolframus Hilderich, ora pro eo, sancta Dei Genetrix ut dignus efficiatur gratiæ Dei."

On the south side of the choir is the monument of Allenblumen, who had interested himself much in its construction, and given considerable sums to the work.

The Chapel of Sts. Adolar and Eoban, between the choir and the nave, contains still the stone base on which the shrine reposed, and a small tabernacle of tolerable execution. The choir is one of the most charming works of the fourteenth century in existence, and the tracery of its windows well designed; many of which are yet filled with glass of the fifteenth century.

The porch on the north side deserves notice, being triangular and of very fine work. The iron work on the doors and hinges, of which we have given specimens, ranks with the best in Germany.

A portion of the cloister is seen to be of the end of the twelfth century, but embodied in later work.

The Church of St. Severus, which occupies the ground on the same hill, to the north of the Cathedral, is said to have been founded by St. Boniface, under the dedication of St. Paul's. In 842 the relics of St. Severus, bishop of Ravenna, were brought and deposited in the Chapel, which was rebuilt under his dedication shortly afterwards. Benedictine Nuns were endowed with the convent next to it, which existed till 1142, when the community was transferred to Cyriaxberg by Archbishop Adelbert of Mayence, at the time when he included the convent within the fortifications he was constructing. He placed priests in the house, whom he exempted from living in community. In the same year a fire laid the Church in ashes. Archbishop Werner restored it in 1273, but it suffered again in the fire of 1472. The external walls appear to have

escaped, for the narrow windows, and the rose on the north side, seem to indicate by their style an earlier date than would have been had the Church been wholly rebuilt. The exterior is simple in character, but very pleasing. The Church consists of nave and double aisles; a tower to the east of the nave, surmounted by three spires covered with copper: to the eastward of the tower, a narrow but lofty choir. The tower and the choir are of the Church of 1273; the nave was wholly refitted in 1472. At this time was erected the font on the north-west corner of the nave, the canopy of which is very richly decorated, and reaches to the arches of the nave. The west door is enclosed in a covered way leading from the conventual buildings, extending across the whole front of the Church and round to a Chapel on the south side; an entrance for the public being reserved on the south, opposite the great porch of the Cathedral.

The Dominican Church and its Convent were founded in 1228. The Convent has almost wholly disappeared. The Church still stands, and contains many gravestones and monuments of the ancient patrician families of Erfurth; amongst which may be named that of the Knight Theodoric van Lichtenhayn, in 1266, and that of a monk belonging to the family of the Counts of Schwartzberg, in 1345. It consists of nave and aisles, extended along the choir, hexagonal apse, but no transepts. Nothing marks the separation of nave and choir on the exterior; in the interior a screen, with gallery over, extends the whole width of the Church, and encloses the portion reserved for the monks. The choir, with its double row of stalls, is further enclosed, as will be seen from the ground plan, leaving a passage on three sides within the roodscreen—an arrangement which we have not met with elsewhere.

The architecture of this Church is simple in style, but excellent in all respects; fulfilling perfectly the requirements of the order which built it.

The tower is of nearly the same date as the Church, but is not of much note; a covered way leads from it to the roof of the nave.

Some portions remaining of the conventual buildings, much disfigured, are shown on our plate.

The Barefooted Friars' or Franciscan Church, with its cloister, was founded in 1232; it is of very simple but good style. The bays of the nave are wide apart, and comprise two windows of the clerestory. The vaulting follows the division of the clerestory, being two bays to one of the nave. The distance of the pillars of the nave gives the aisles a narrow appearance; but the Church, with its deep choir and the lofty windows of its apse, is one of great interest.

There are other Churches in Erfurth, but what we have given suffice for our work.

Two others deserve, however, some mention to complete the history of the ecclesiastical architecture of the place. The Augustinian Church and Convent were built in 1123; at the epoch of the rebellion of the council and burghers against the convents the brothers were driven away, and the convent laid waste (1273). Not until 1432 were they reinstated, when the tower was built, and the pulpit in the open air, whence relics were displayed to the people. From this house came Martin Luther, and soon after the publication of his doctrines the community adopted them, and devoted their Church to the new worship.

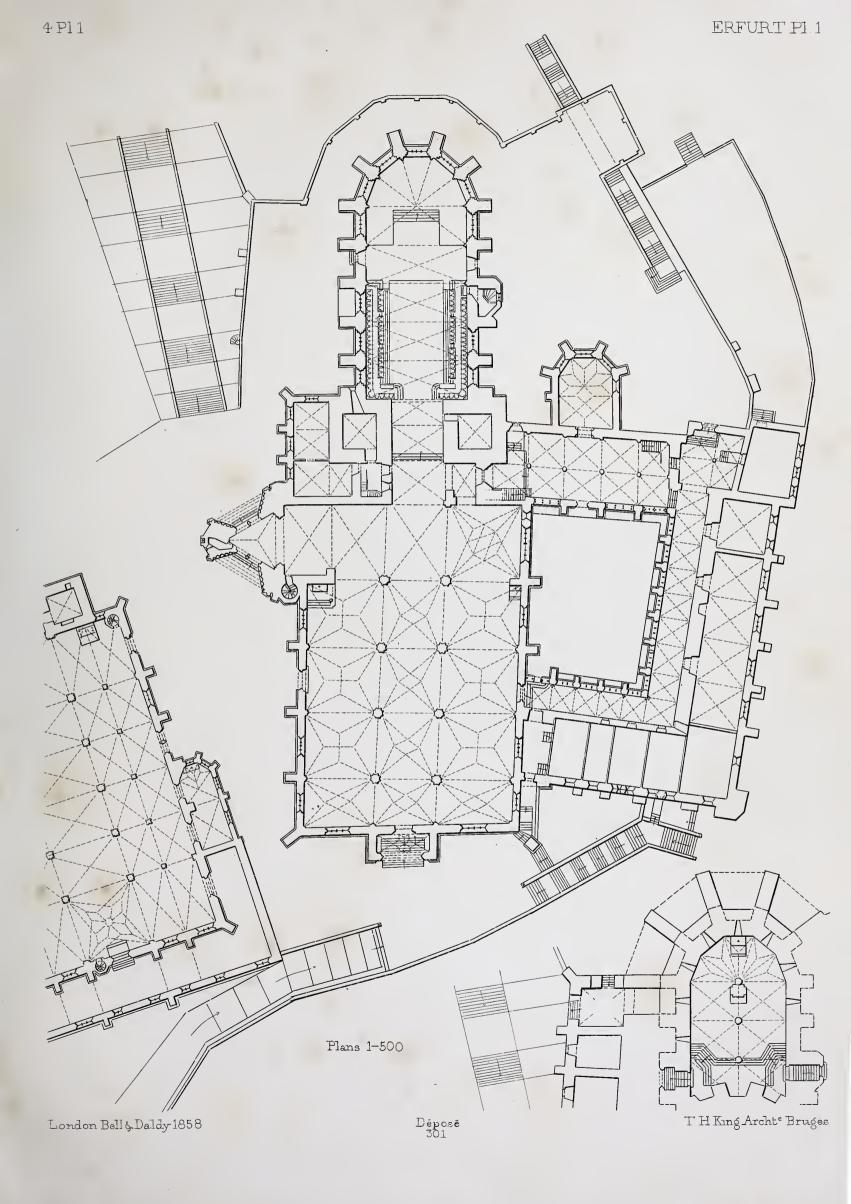
Mention has already been made of the Church and Convent of Sts. Peter and Paul at the commencement of this notice. They are said to have been founded by Dagobert III.; and in the archives of the house a parchment is shown, purporting to date

from that monarch: but very little reliance can be placed on the authenticity of this document. However, a Convent appears to have existed here as early as the ninth century, and in the tenth it had considerable possessions; was burnt in 1079, and came into possession of the Benedictines in 1100, having been till then served by canons. In 1103 Archbishop Burkhard began rebuilding it, and in the great fire of 1142 it was again a prey to the flames: the Church cannot have been utterly destroyed. In 1664, in consequence of continual disturbances on the part of the burghers, and their agitation for liberty, the Petersbergh was changed into a fortress, by order of Prince John Philip of Mayence; the Church and Convent were comprised in the works. Thus it continued as one of the most ancient and richest convents down to 1803, when, after having been given with the town to the crown of Prussia, it was abolished.

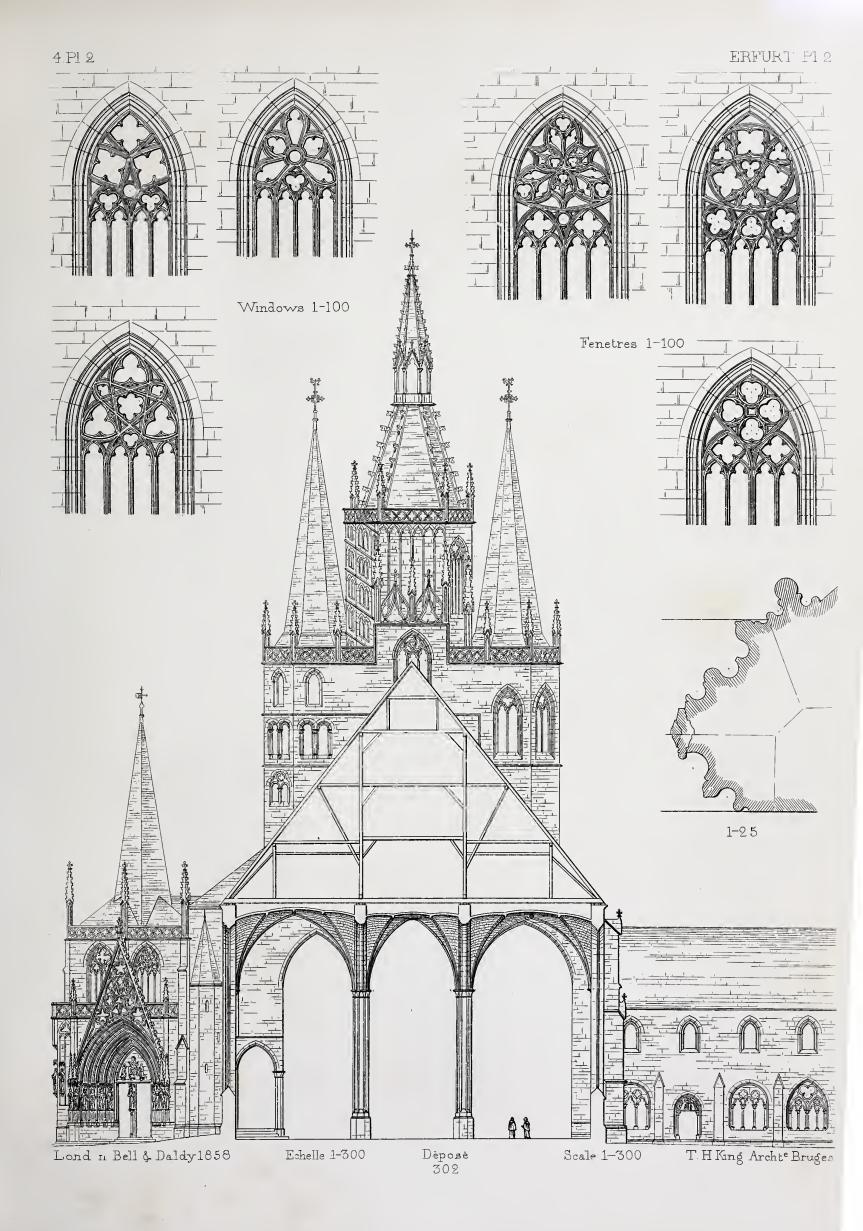
The bombardment of 1813 destroyed all traces of the convent of the Church; the outer walls and columns still stand, but the building is now converted into an arsenal.

Рьате І.	General ground plan of the Cathedral, cloisters and dependencies, with the approaches to the same, including a portion of the ground plan of the neighbouring Church of St. Severin, to fix the position of the same Plan of the crypt under the choir of the Cathedral 1 in 500
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PLATE II.	Tranverse section of nave and aisles of Cathedral, giving elevations of the towers,
	the porch, and part of cloisters
	Traceries of windows from the choir of same
	Section of moulding of the window-jambs and mullions, and of respond in the angle
	of apse
PLATE III.	Transverse section of choir and of crypt under it: exterior elevation of two bays of choir: elevation of Chapter-house: transverse section of cloisters, and of build-
	ings at the angle of same , 1 in 300
	Section of jamb-mouldings, shafts, and archmould of Chapter-house windows, and of responds with base of shafts in elevation.
	Profile of plinth moulding between the buttresses of choir
	Capitals and ring moulding of shafts
PLATE IV.	Elevation of one front of the triangular porch and doorway
I LAIL IV.	Jamb and archmould of door: section of jambs and mullions, of windows of chamber
	,, = ==================================
PLATE V.	Ironwork from the door of porch
PLATE VI.	Figures from the stained glass yet remaining in the choir
Dr Amm VII	Perspective view of the two Churches, Cathedral, and St. Severin, from the east.
I LATE VII.	Elevation and section of the great bell of Cathedral
PLATE VIII	. Ground plan of Church of St. Severinus
I LAIL VAL	Transverse section of nave and aisles: elevation of east front
	<i>"</i>
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PLATE IX.	1 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
	Transverse section of Church, giving elevation of the gallery, traversing nave and
	aisles, dividing nave from choir, and with elevation of bell tower and of part
	of sacristy: section of sacristy: exterior elevation of further part of conventual
	buildings.
	Exterior elevation of the Church from the north side: interior elevation of two bays
	of nave of same
PLATE X.	Ground plan of the Church of the Franciscans
X HOLIN XX	Transverse section of nave and aisles of Church: elevation of one bay of nave in the interior.
	Exterior elevation of the north side of the Church
	Section of pillar of nave and elevation of base of same
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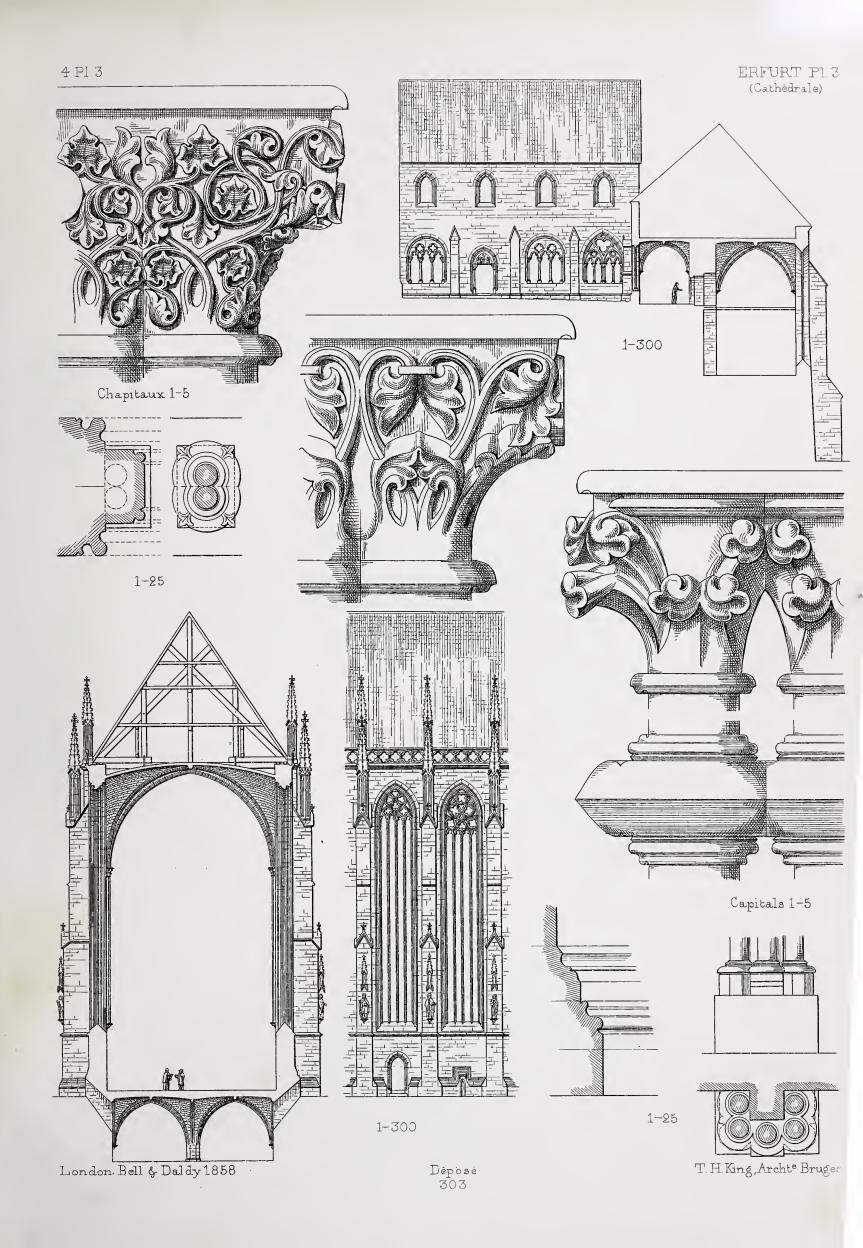




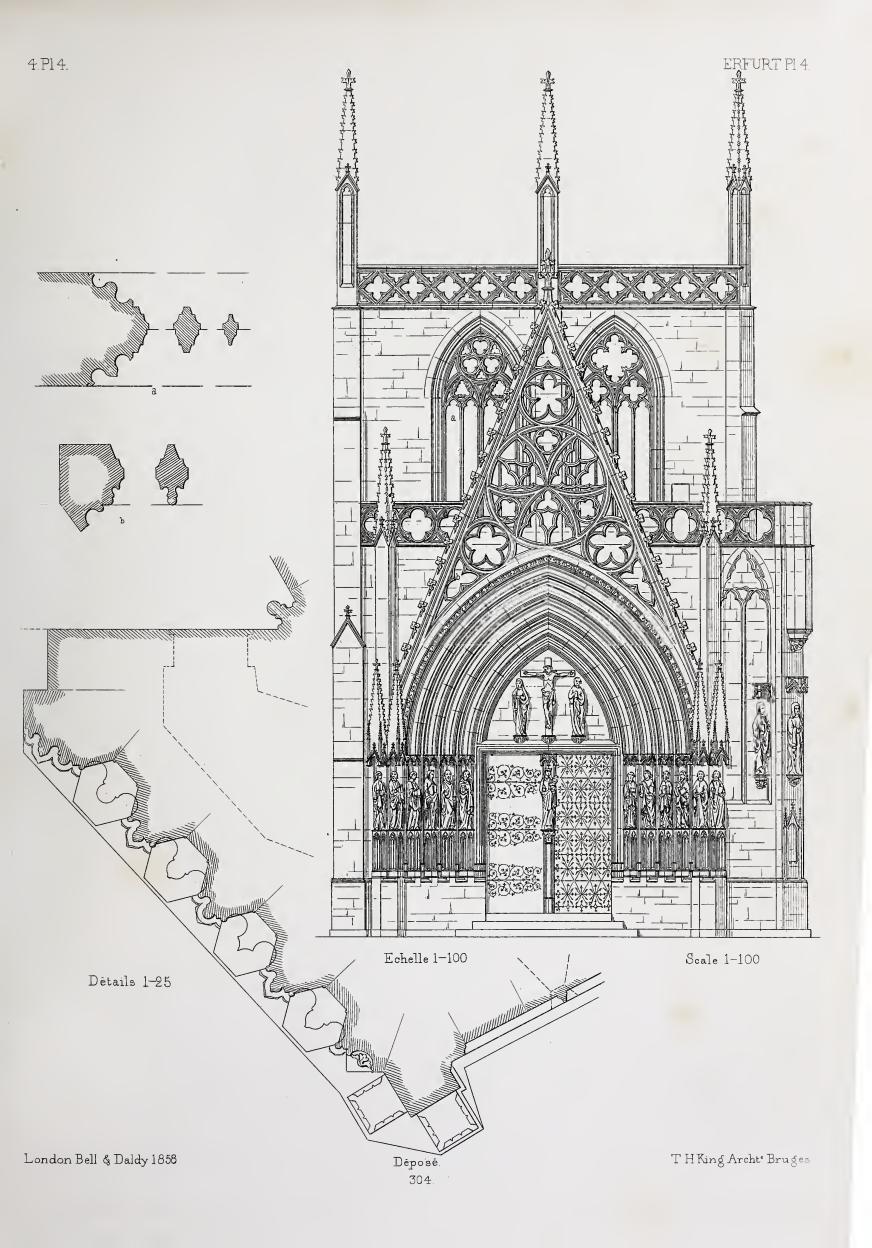




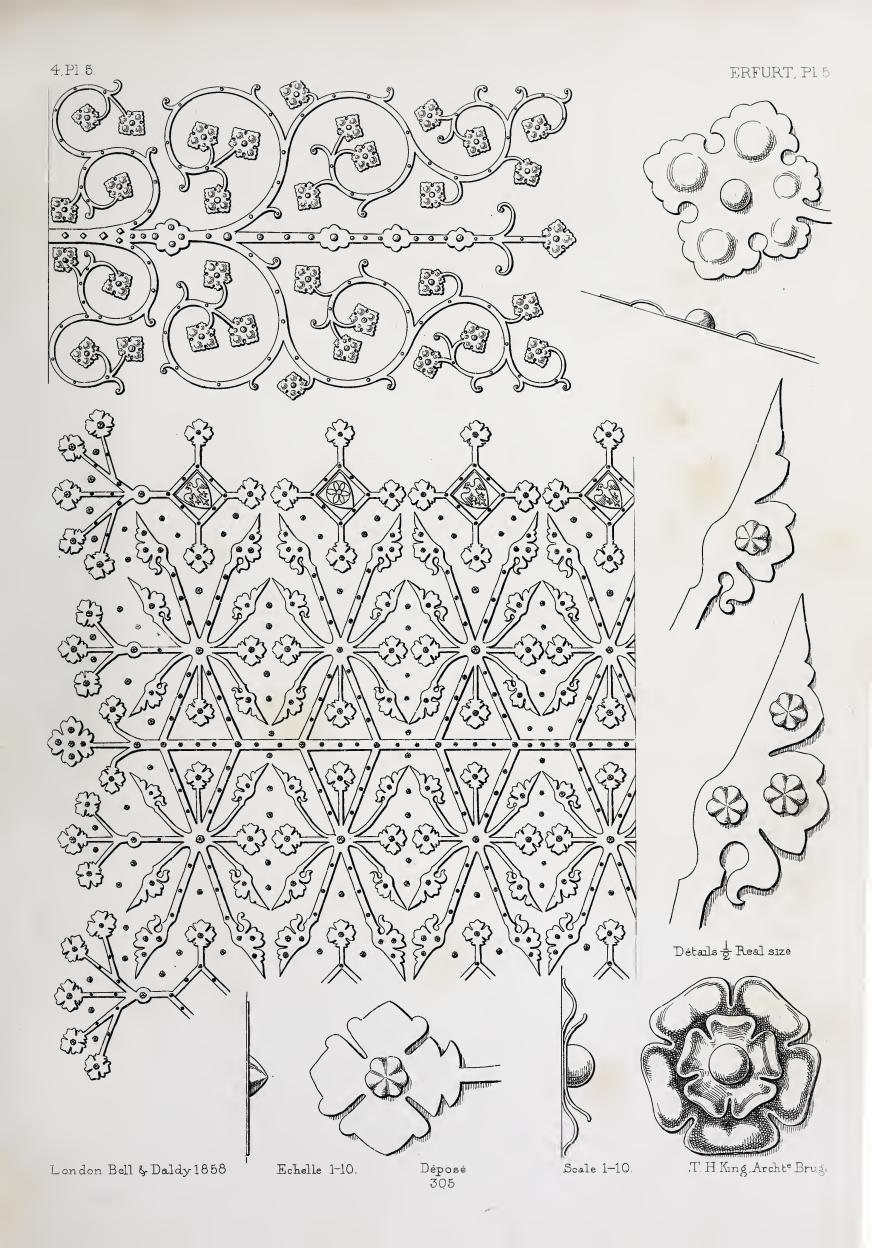




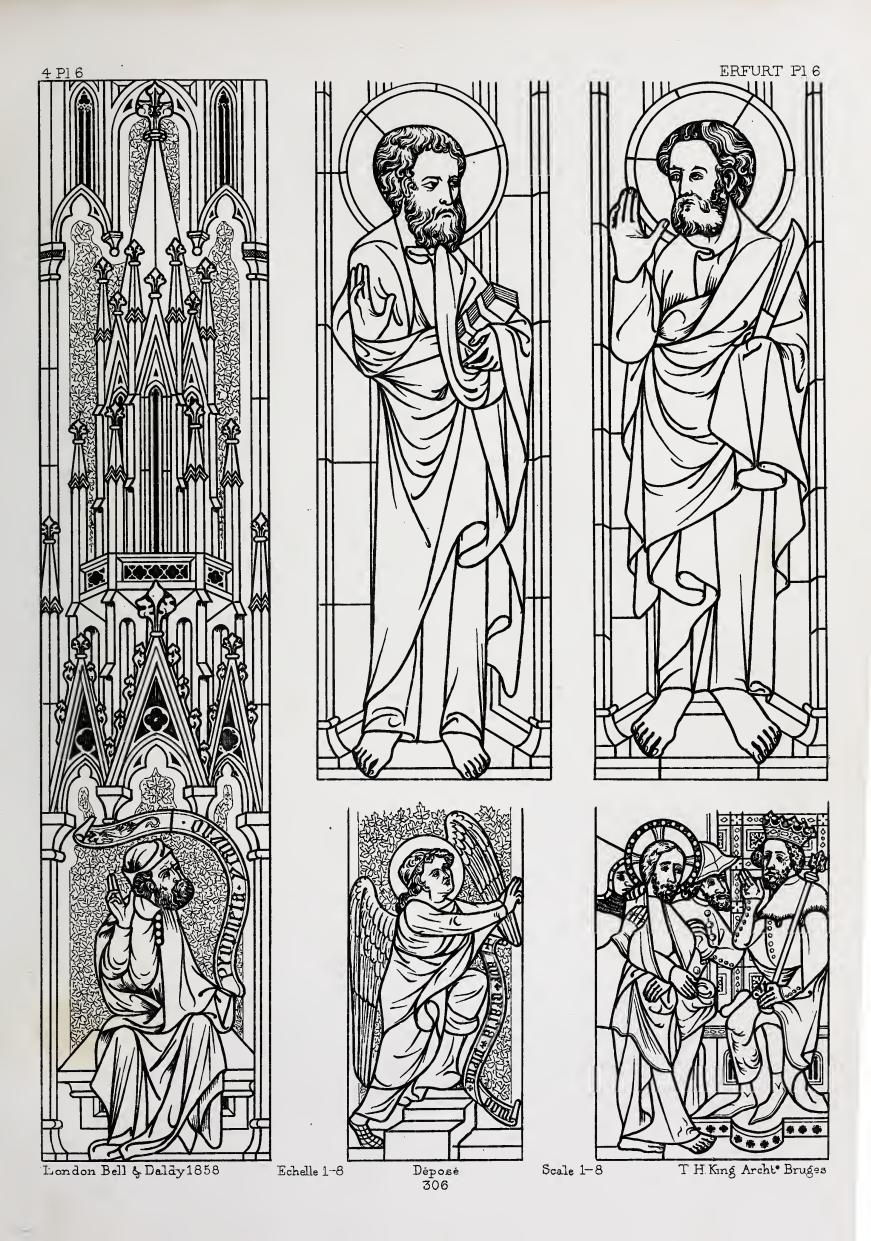




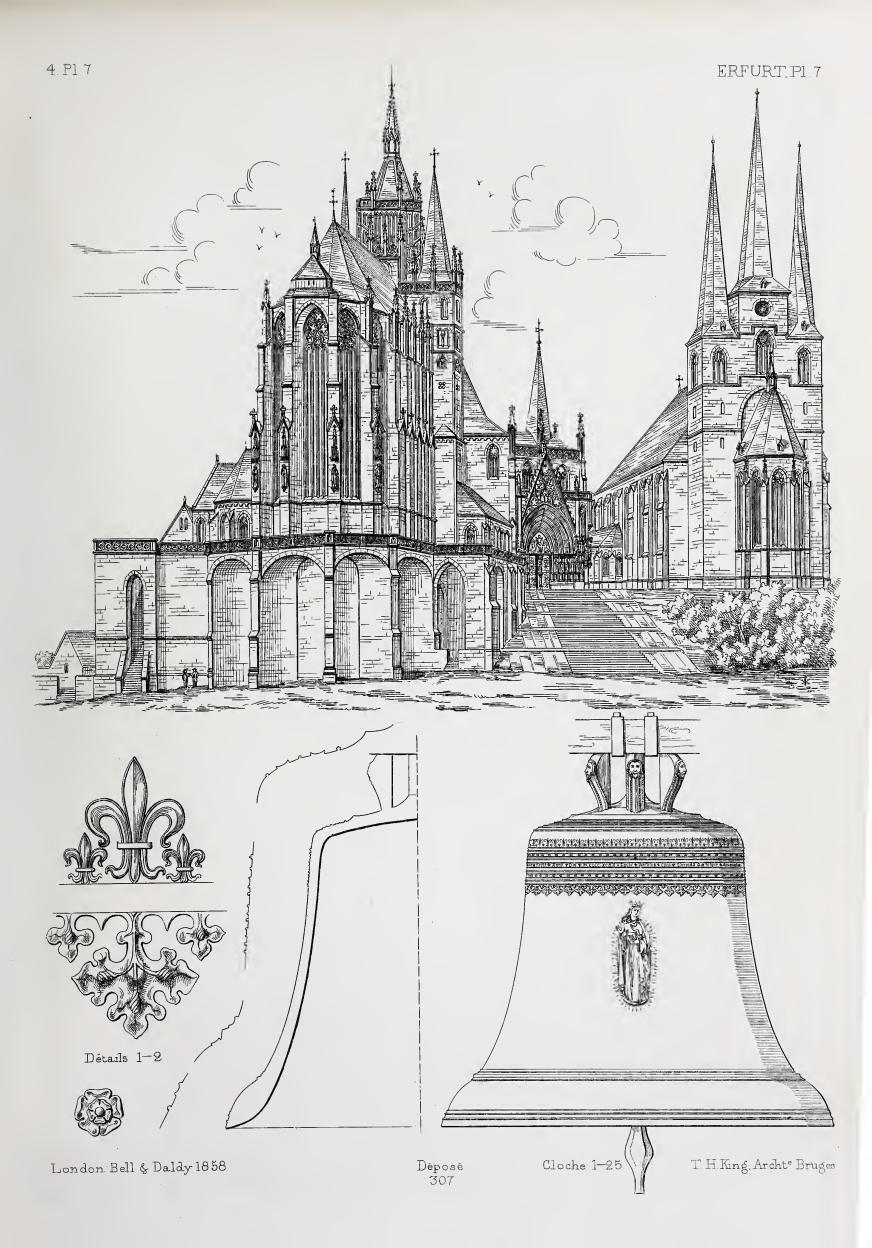




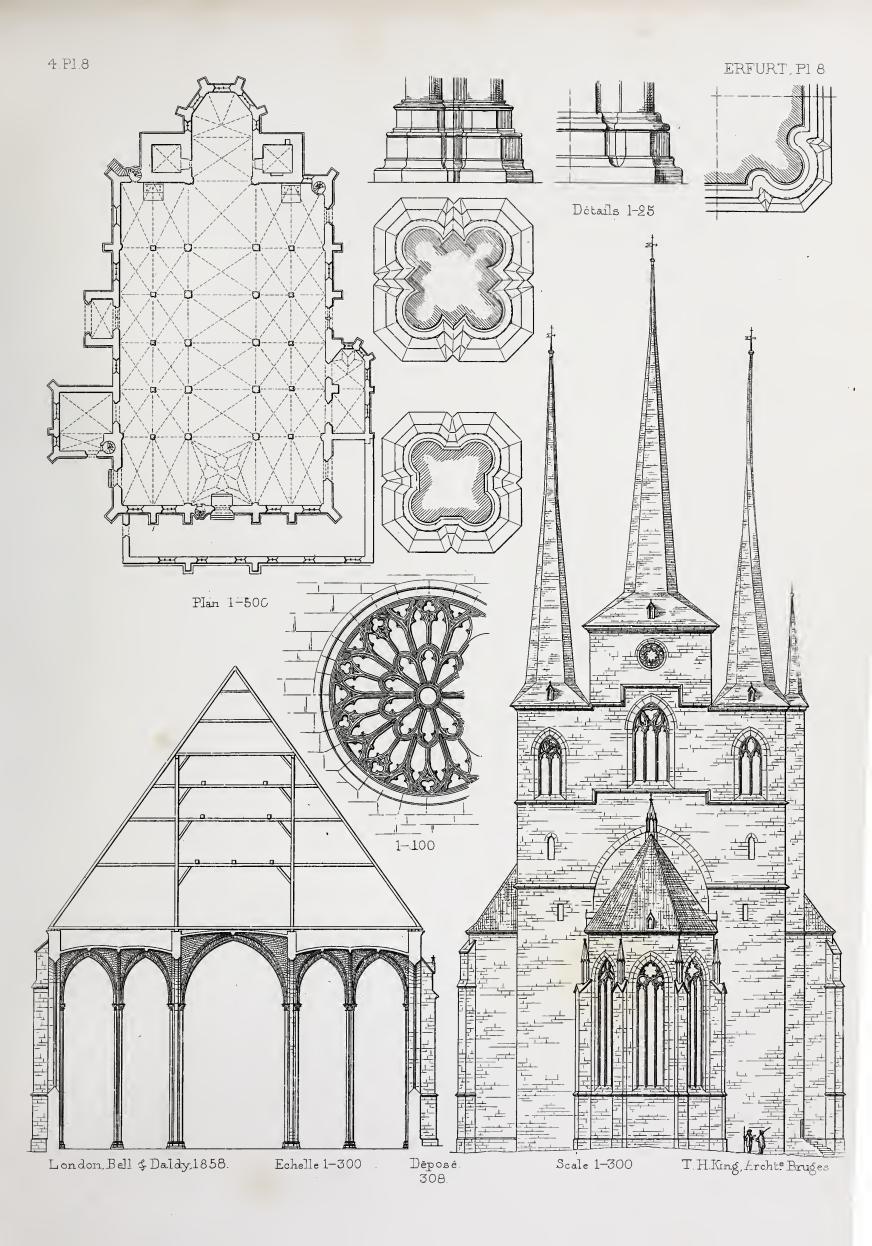




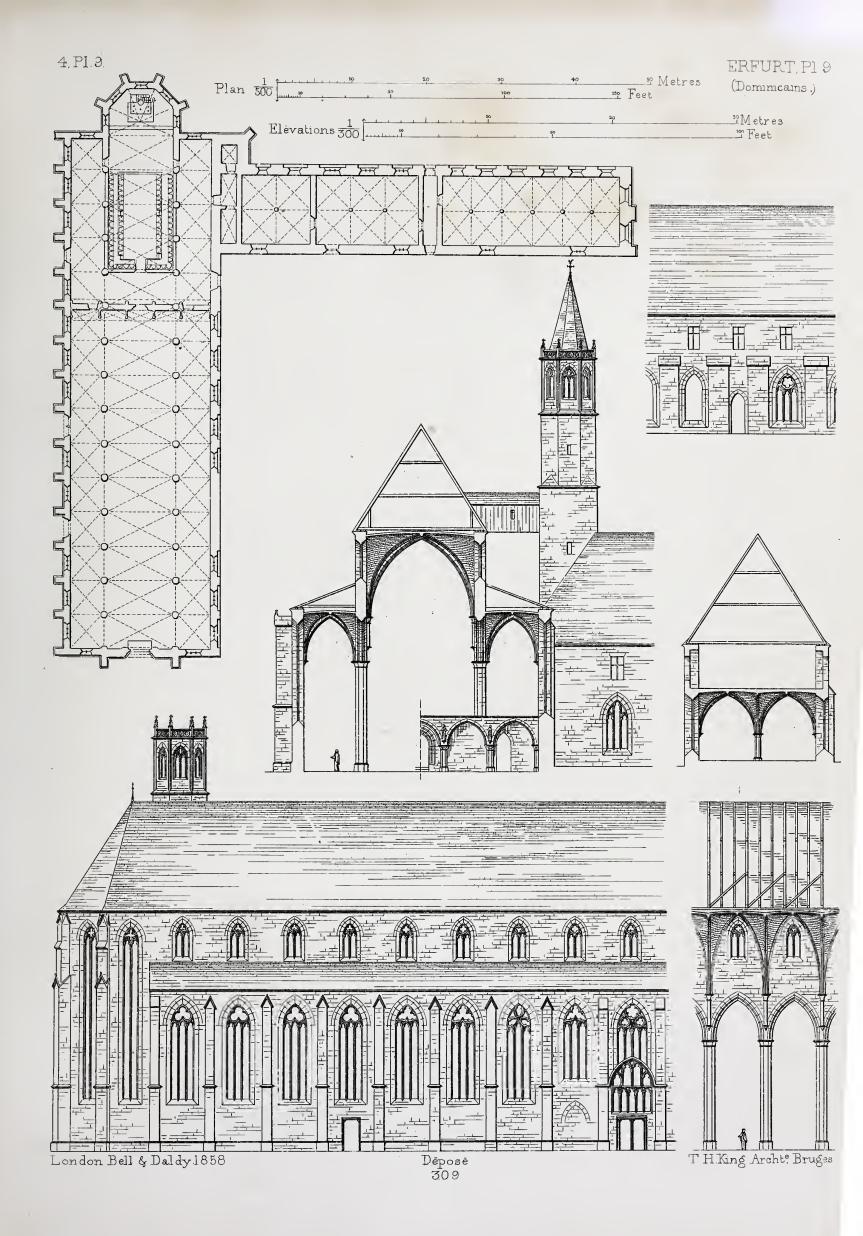




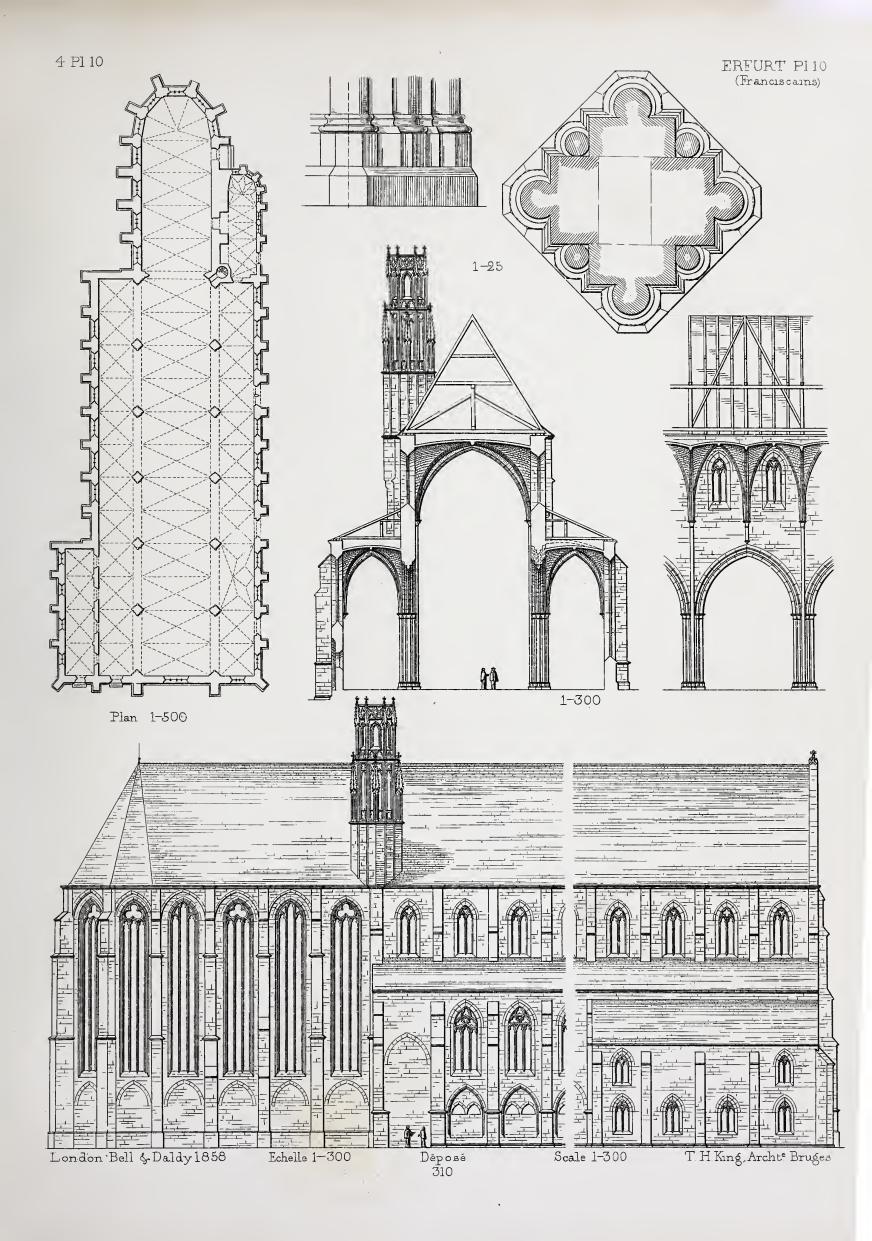














ULM.

A FORTRESS and town on the frontier of Wurtemburg, on the banks of the Danube, from the fourteenth to the end of sixteenth century was a free imperial city, with considerable manufactures and commerce. It has acquired an unenviable notoriety in modern history from the surrender of the place to the French in 1805, when 30,000 Austrians under General Mack capitulated, and were made prisoners without striking a single blow. A small body of 12,000, under Archduke Frederic d'Este, made an attempt at escape, but were mostly cut to pieces. The fortifications were then destroyed, but are now being restored to the rank of a first-class fortress.

The foundation of the Minster dates from 1377, when Ludwig Kraft laid the first stone. At this time the Freemasons had got almost exclusive possession of the arts in Germany, and the works at Ulm appear to have been undertaken by their masters. Master Heinrich, the architect, died shortly after, and was succeeded by Michel, whose name appears in that capacity to a document in 1378.

Ulrich Ensinger of Berne is, however, better known to us, who appears as architect carrying on the works in 1390. He held the office until 1419, in which year his son Caspar became architect, and continued the work till his death, in 1430. Caspar Kuen was appointed his successor, and held the office till 1446; in which year Malthaüs Ensinger the younger, a brother of the above-named Caspar Ensinger, who had until then been occupied with the Cathedral of Berne, took charge of the works. He finished in 1449 the vault of the choir, and was occupied with the erection of the columns and outer walls of the nave, and with the tower, till 1463, when he died. Maurice Ensinger, his son, was appointed to the office in 1465, for ten years. He finished the nave in 1470, and in the same year received the appointment for his life. He finished the aisles in 1478; not, however, in the form shown on our plan—only a single aisle on each side. The present double aisles were only built at the beginning of the sixteenth century, when Lienhart Aeltlin of Kelheim, bailiff or clerk of the works, raised the double row of slender columns and the flying buttresses, and thereby stiffened the vaults of the nave, which, notwithstanding the great lightness of the material used by Ensinger, were beginning to fall in. A similar misfortune befel the works under Malthaüs Boblinger, who since 1480, as successor of the younger Ensinger, had carried on the works, and to whom the erection of the principal tower of the west façade had been confided. The whole mass began to sink, and in 1492 the architect was obliged to fly from the city to escape the vengeance of the enraged people.

His successor, Burkhard Engelberger, proceeded to strengthen the foundations in the same manner as the Bailiff Aeltlin had done to the aisles, and nothing appears to have given way since. Thus the Cathedral attained its present dimensions; and although the names of other architects are mentioned as having had to do with the building, they do not appear to have had any considerable hand in the works.

The Minster is one of the finest Churches in Germany; it is surpassed in length by Cologne and Spires alone, and stands before Strasburg and Vienna: it is about 460 feet long, including the walls and western porch. In the interior it is 404 feet long. The breadth over the outer walls and buttresses is about 192 feet in the interior; the nave and double row of aisles is 157 feet wide in the clear; the nave is 49 feet. The nave is 135 feet high, the choir 88 feet, and the aisles 68 English feet.

The western tower was only carried to a height of 316; had the design been completed, it would have been near 500 feet high. A drawing of the tower, as intended by the architect, is still preserved in the archives; its summit is crowned by an image of the Blessed Virgin and Child.

Not only does the west tower remain unfinished—a work which, as a model of lightness and elegance, would have rivalled Antwerp, Mechlin, and Strasburg—but the two smaller towers, which, one on each side of the choir, would have relieved the monotony of the long line of roof, are almost entirely wanting. The outside has a sad and unimpressive look, and more the character of an exaggerated parish church than the vast minster it really is.

Access to the Church is gained by five doors, all richly decorated by sculpture: that erected between the great buttresses of the west tower is, however, by far the finest. Two slender shafts divide the space into three bays. A portion of the sculpture which adorns it is of earlier date than the porch, and probably formed part of a doorway, removed when the additional aisles were built: it represents the history of the Creation and of our first parents. The subjects in the north-west doorway relate to the birth of Christ, those on the north-east to the Passion, on the south-west to the Blessed Virgin, and those on the south-east to the last judgment.

The interior of the Church, although it is completely and richly furnished, seems rather cold and bare. Some fine stained glass of the fifteenth century still remains, and is the work of Hans Wild, a native of the town.

The stalls in the choir are probably the most elaborate in Germany; they are late in style, the work of George Syrlin the elder, 1469-1474; and the design comprises a medley of subjects, well denoting the unsettled mind of the artists of those days. Here we find medallions of Syrlin himself, in company with seven heathen sages and twenty prophets of the Old Testament, surmounted by smaller busts of apostles and saints on the one side; while on the other Syrlin's housekeeper, certain celebrated women of the Old Testament, holy women and virgins from the Gospel, flanked by St. Cosman and St. Luke. To have engraved these stalls would have cost time and labour far beyond their value in our pages: we must refer the curious to the originals; our own drawings are at the disposal of any one who desires their inspection. The three stalls set on the chancel step facing the high altar, the work also of Syrlin, will be found in Plates 7 and 8. The font with its canopy, given Plates 4 and 5, is also the work of the elder Syrlin; and to our mind far surpasses the stalls in character. The base rests on four fine lions: the sides are cut with medallions, giving busts bearing inscriptions—a

work of remarkable energy. The plan for the suspension of the cover from a triple arch, with spandrel perforated, is peculiar: see Plate 4, where it is shown.

The stone pulpit, with its elegantly carved sounding-board, is by George Syrlin the younger.

The tabernacle, which is 90 feet high, is of the same elaborate description as that of Nuremberg. It was built by Meister Von Weingarten.

The iron railings round the font (see Plate 4), at the entrance of the choir and elsewhere, specimens of which are found Plates 2 and 6, though of late design, are of remarkable excellence in execution; the true principles of metal work being followed in every particular. The hinges of the west door and ornaments, given on Plate 3, are curious, but are by no means equal to the railings. The small Chapel, which will be observed detached to the south-east on our ground plan (Plate 1), belongs to the Besserer family, and was erected in the sixteenth century. A few stained windows, of the same date, are still to be seen there.

The fountain given on our plate is a fair specimen of several remaining in the German towns, and, debased in style, contrasts favourably with the hideous little spouts which are everywhere showing themselves in London now-a-days; an unwitting testimony to the good sense of our ancestors, who had erected conduits for the supply of water in every quarter, and to the folly of the miserable egotists who demolished them.

The Franciscan Convent and Church, which occupy our ninth plate, afford an example of a small house of this order; we have given a ground plan of the whole section of the choir, which is small, but of very nice proportions. The nave is divided into two by a row of pillars and arches, but is comprised under one wooden roof, a plan of which is set against the section on our plate. The little turret is picturesque, and in good taste.

PLATE I.	Ground plan of the Minster of Ulm, and of the Chapel of the Holy Blood near it . at 1 in 500 Elevation of the fountain on the public place, and two sections of same , 1 in 30 Half of ground plan of same
PLATE II.	Transverse section of nave and aisles with flying buttresses, as restored , 1 in 300 Iron railing near the choir, in elevation , 1 in 50 Part of same enlarged to
PLATE III.	Iron work from the external doors of porch: the ensemble of the three doors Parts of same enlarged to
PLATE IV.	Elevation of triangular canopy over font, and of one of the arms of pierced work which suspend the cover of font
PLATE V.	Elevation of font and cover, and details of panels of same
PLATE VI.	Elevation and details of iron railings from choir

PLATE VII.	Elevation of three stalls facing high altar: plan of misereres of same, and of
	canopy
	Details of same
PLATE VIII.	Elevation of one end of the stalls: section with elevation of a miserere ,, 1 in 25
	Details of same
PLATE IX.	General plan of Church and Convent of the Franciscans
	Transverse section of nave of Church: part of its roof in elevation to show the
	framing: transverse section of the choir
	Perspective view of Church from the south-east.



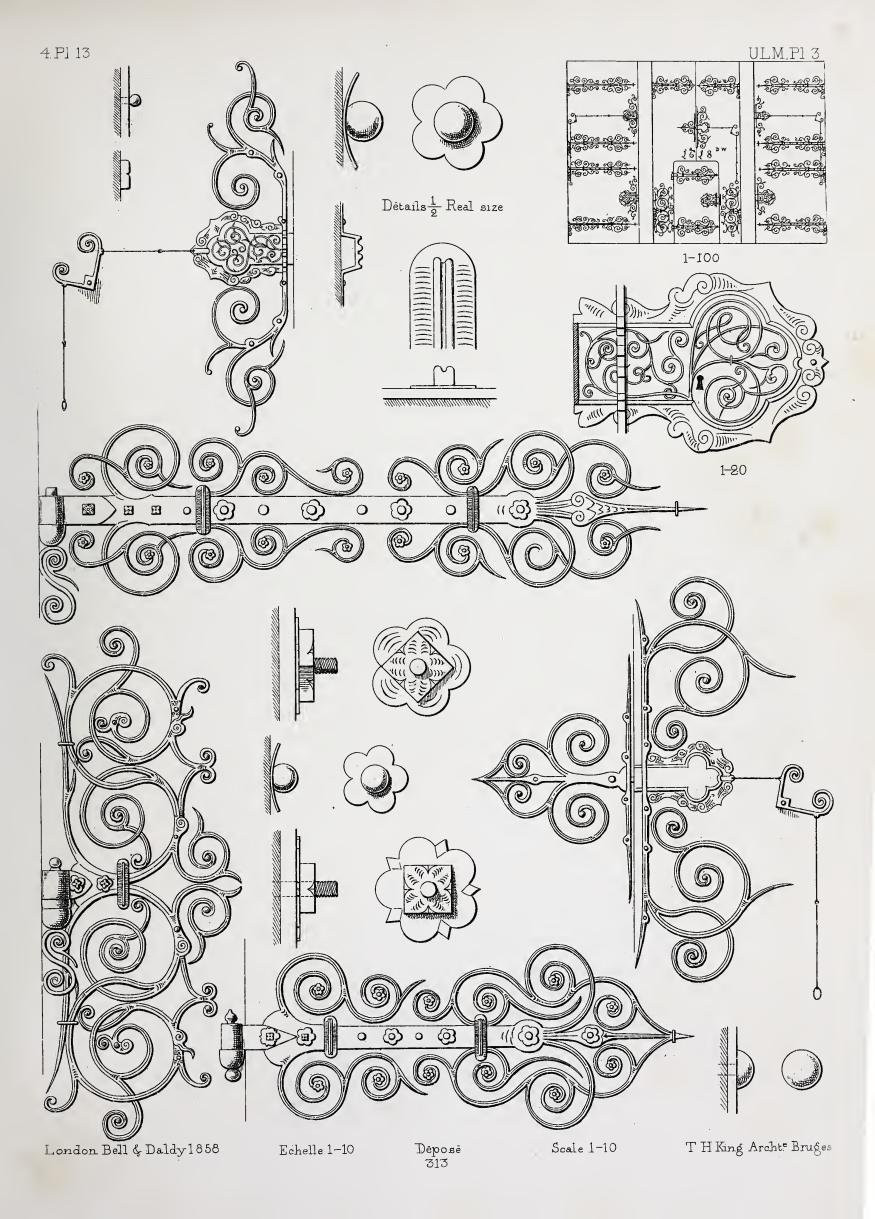
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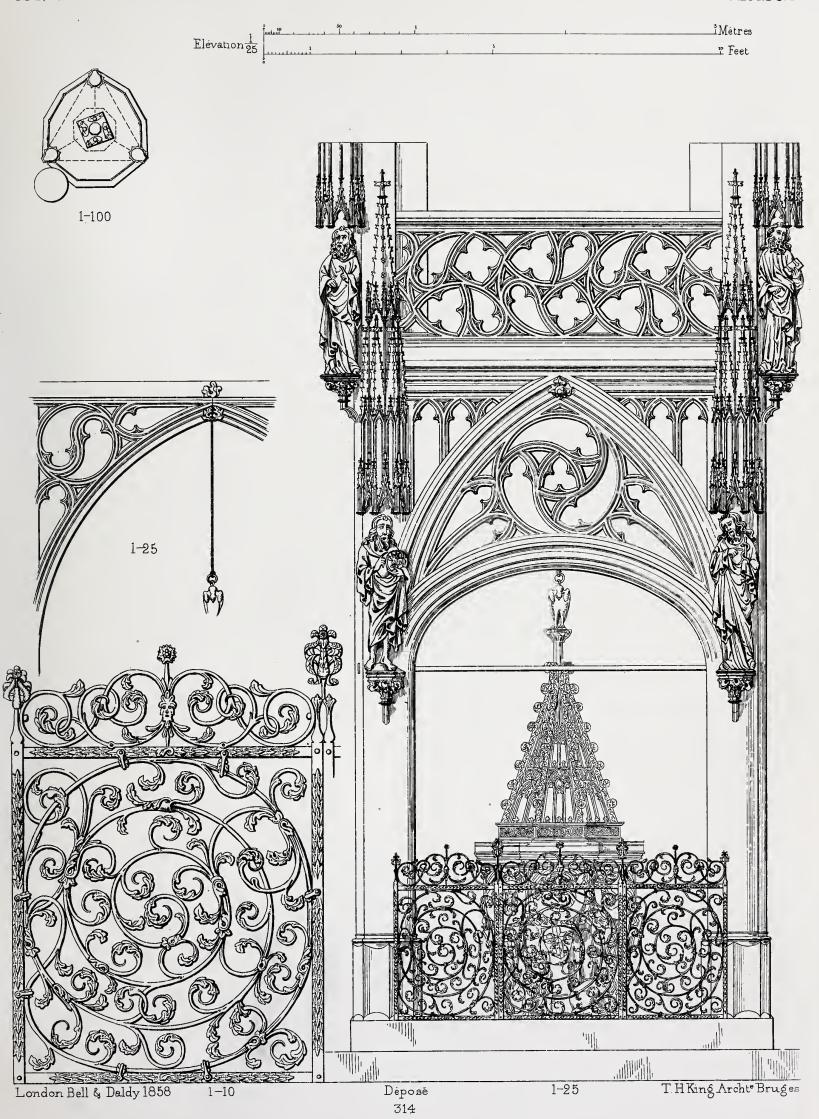
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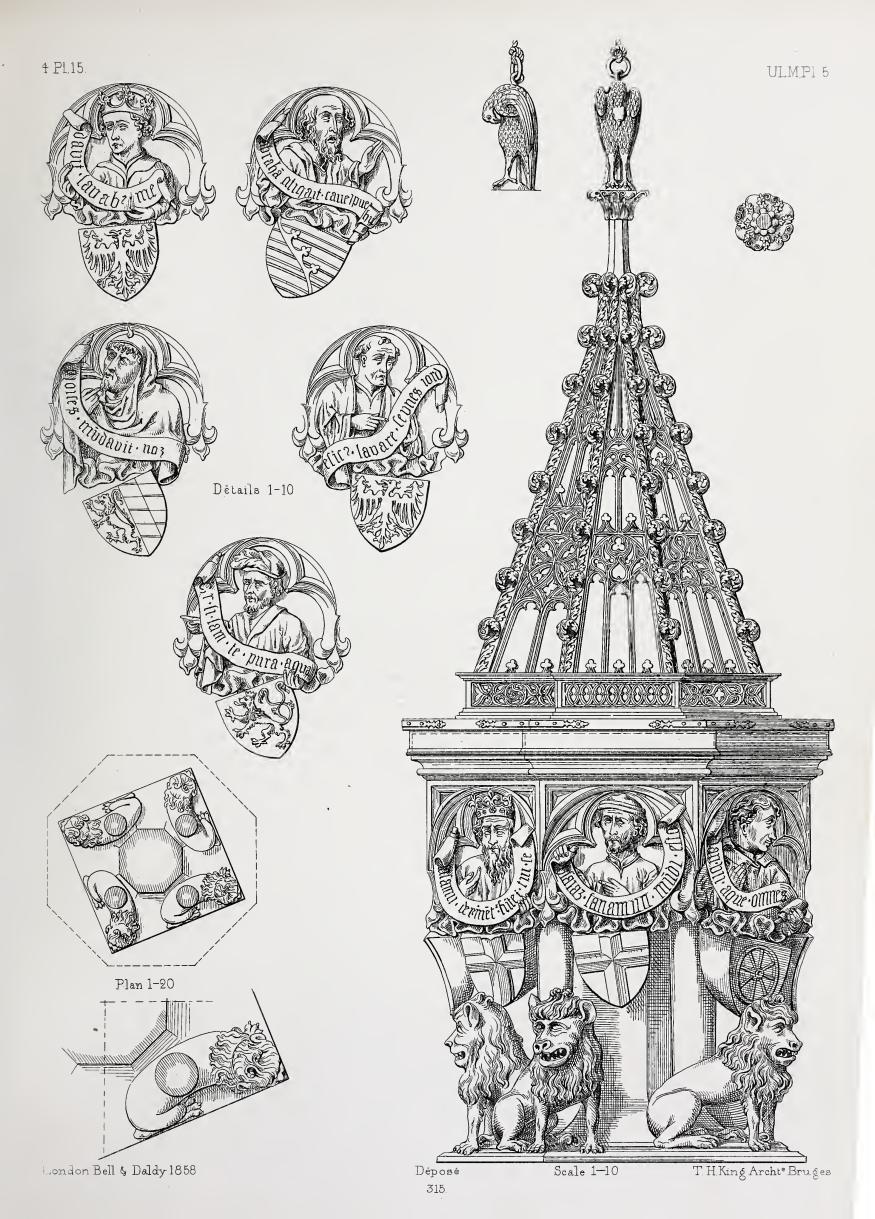




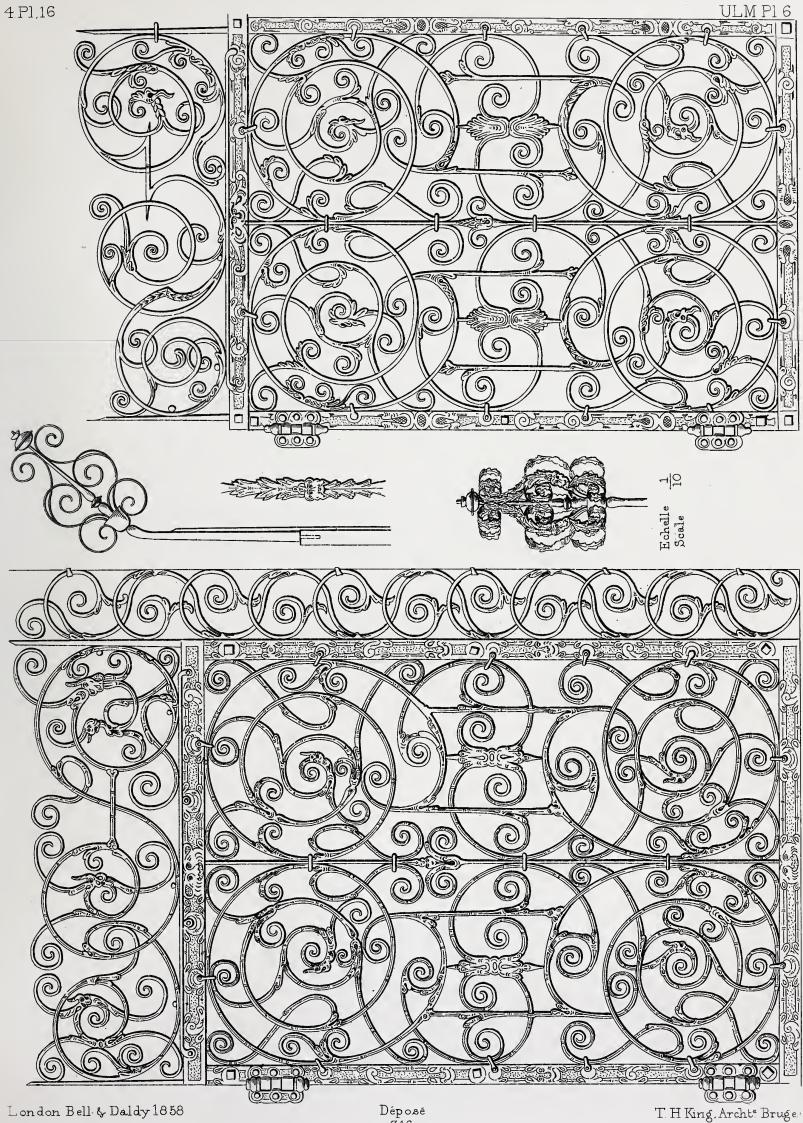




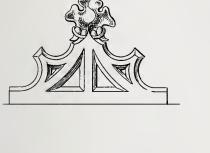


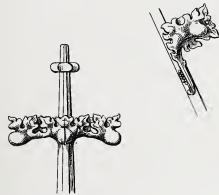


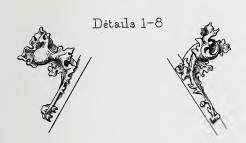


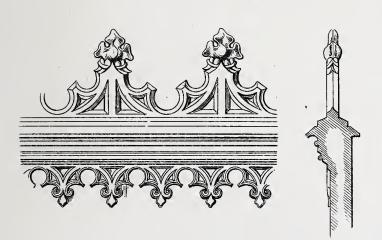


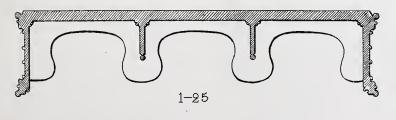


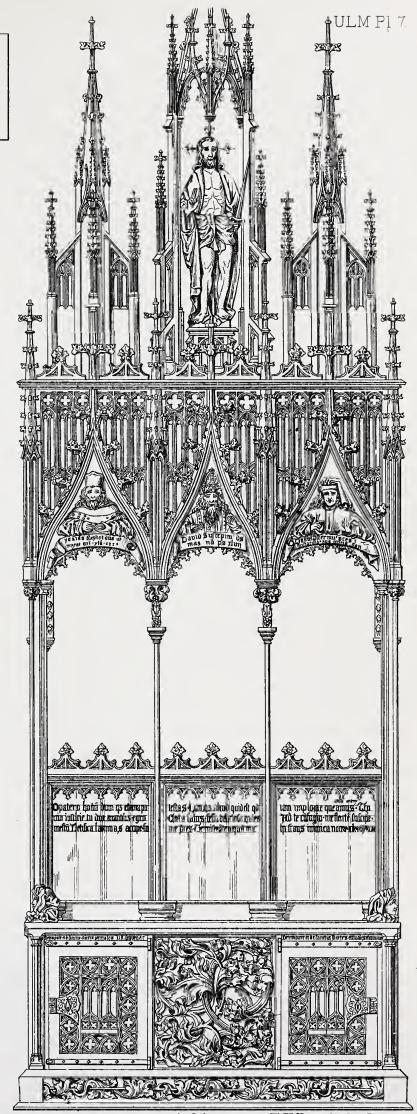










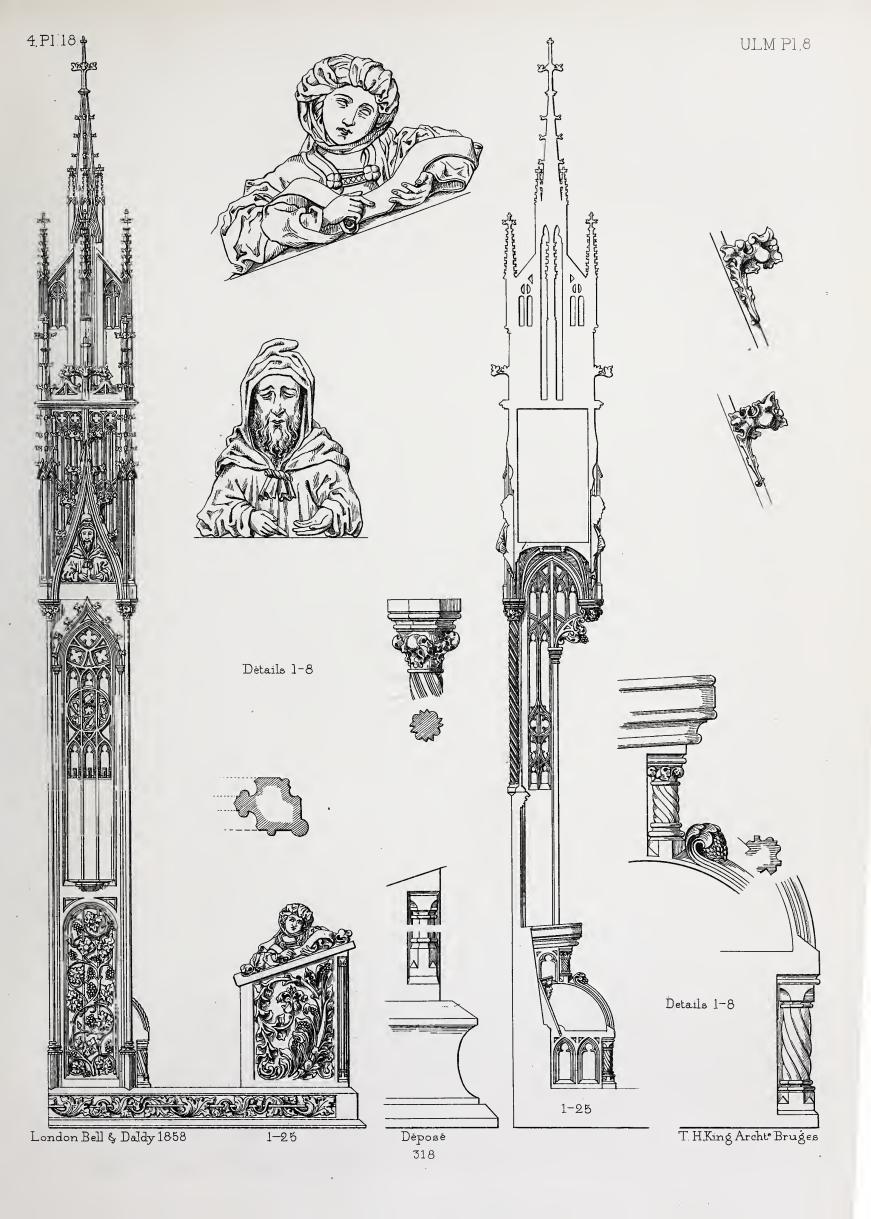


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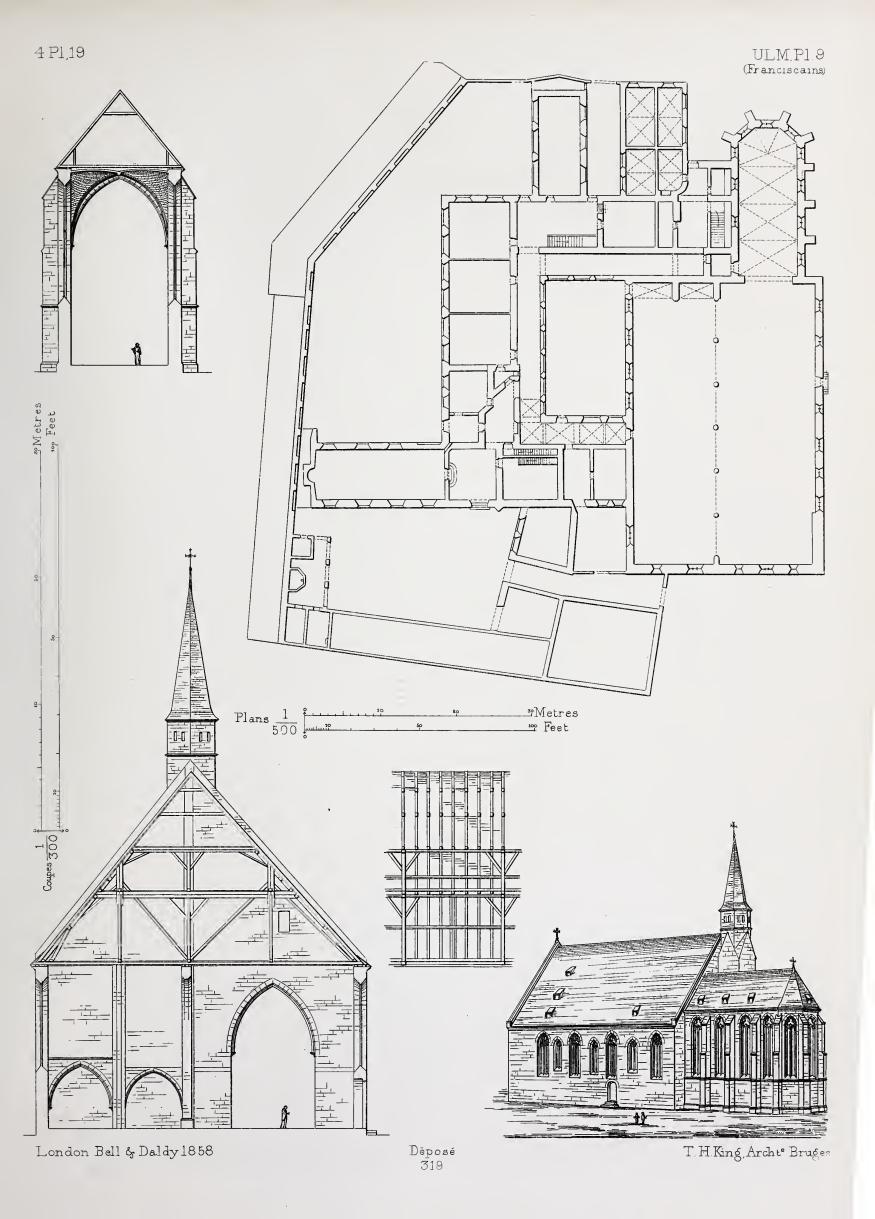
Déposé

1-25











NAUMBOURG.

Otto I., the Great, consolidating the Empire left him by his father Henry I., is said to have been the founder of the Bishopric of Naumbourg at a place called Seitz. The Margrave Eckhard I. began the construction of a Church in proximity with a castle which he had built on the banks of the Saale. The work was continued by his sons Hermann and Eckhard II., at whose request the see of Seitz was translated to Naumbourg by Pope John XX., for the sake of the greater security afforded by the castle. Naumburg (the new town) soon rose after this to prosperity. The first bishops of the see were Cadalus, a councillor of the Emperor Conrad, and Eppo, a confidential councillor of Henry IV.: both were distinguished and influential men of their day, and the succeeding Emperors enriched the new bishopric with grants of land and many privileges. The chronicles of the Bishops of Merseberg (Ludwig. Reliq. IV.) mention the consecration of a Church at Naumbourg in the time of Bishop Hunold (1040 to 1050), but without further precision than that the ceremony took place on the feast of Sts. Peter and Paul.

This refers probably to the Church which had been built by Hermann and Eckhard II., and to us seems to accord sufficiently with the style of the earlist existing portions of the Church, although some archæologists are disposed to doubt it.

After this time we are in default of authentic news concerning the Church, with the exception that Bishop Wickman, in the year 1151, made an annual grant to the Chapter of the Cathedral "ad tecturam ecclesiæ reparandam;" whence it becomes manifest that the roof had fallen into decay, and thus the entire building must have suffered. The records of 1213 and 1223, which relate to the demands for money made on the neighbouring Convents of Pforta and Bosau, place it beyond doubt that much building must have been going on at that time, although the cloister, chapterhouse, and the dormitories which lie above the cloister, are only specified as in hand. This was during the time of Bishop Engelhard, who ruled from 1207 to 1242. In this last-named year (1242) mention is made again of the consecration of the Church, and it is not impossible that some considerable portion had been rebuilt. The ceremony took place on the feast of Sts. Peter and Paul, in presence of two Dukes of Saxony, Archbishop Hildebrandt of Magdeburg, the Bishops of Merseberg, Brandenberg, Hafelberg, and Meissen, the Abbot John of St. George's, the Provost of St. Moritz, and the whole Clergy of Naumbourg.

He was succeeded by Bishop Dietrich (1249 to 1272), of whom we possess a

begging letter of the year 1249, which is preserved in the archives of the Church. In this he specially mentions, as having been benefactors to the Church, Hermann and Eckhard, whose remains were interred within its walls, and their Margravines, Relegindis and Uta; the Counts Syzzo, Conrad, Wilhelm; the Countesses Gepa and Berchta; Count Theodoric; Countess Gerburch; the Counts Ditmar and Timo of Kistericz; and alluding to those who at later times by rich grants (per largitionem eleemosinarum suarum) had contributed to the building of the Cathedral, appeals to the faithful for the means of completing the whole work, which he undertakes as his especial charge.

The whole western choir, with the magnificent roodscreen which encloses it from the nave, and the rich tabernacle work which surrounds its walls, was completed by him from the funds with which the public responded to his appeal. It is under the patronage of the Blessed Virgin, and is said to have been erected principally as an honorary monument in memory of those who first aided in raising the venerable pile. Probably no choir existed at the west previous to this.

Under date 19th February, 1254, Pope Innocent III. promises a forty days' absolution to all those who should visit the Church on the feast of Sts. Peter and Paul, and contribute to the works.

Towards the commencement of the fourteenth century, during the deanship of Ulrich von Ostrau (1308 to 1330), who bequeathed himself a modest monument—a stained glass window in the east choir—that part of the building was enlarged and rebuilt in its present form. In the year 1532 a fire consumed the roofs and the woodwork of the towers; and in the interior, even the organ.

After the death of Bishop Philip, duke of Bavaria, in 1541, the Prince John Frederic of Kurfurste elected the priest Nicholas of Amsdorf, a native of Magdeburg, to the see, on the 20th January, 1542, and by him Luther and Melancthon were introduced into the Cathedral, with the results which usually followed them.

Once again, after the unfortunate battle of Muhldorf, a Catholic Bishop, by name Julius Pflug, occupied the see, but was obliged to give way to the violence of the Reformers in 1553. The new form of worship became but a sorry master to the ancient buildings. Every Chapel was despoiled of its altar and monuments, and benches introduced, to enable the public to lounge during the lengthy discourses with which their new worship indulged them.

A glance at the ground plan explains the disposition of the Church; such as was usual in the eleventh and twelfth centuries. Originally a nave and aisles, with transepts forming a Latin cross, and a choir with crypt under it. The two towers at the angles of the transepts, which are carried up in octagons above the square of the nave, formed part of the first plan. The two lower stories of these towers form separate Chapels, access to which is had from the choir. Two other towers were doubtless intended on the west, but only one was carried up a part of its height, and is covered at its third story with a domical roof, so ugly that we would not give it a place in our general sketch of the Church.

Both choirs are divided from the nave by screens and lofts. That across the west choir we have attributed to Bishop Dietrich. The loft is approached by two elegant staircases, supported by shafts and arcading, open towards the choir. The one across the east choir is clearly of the same period as part of the crypt, and is probably the

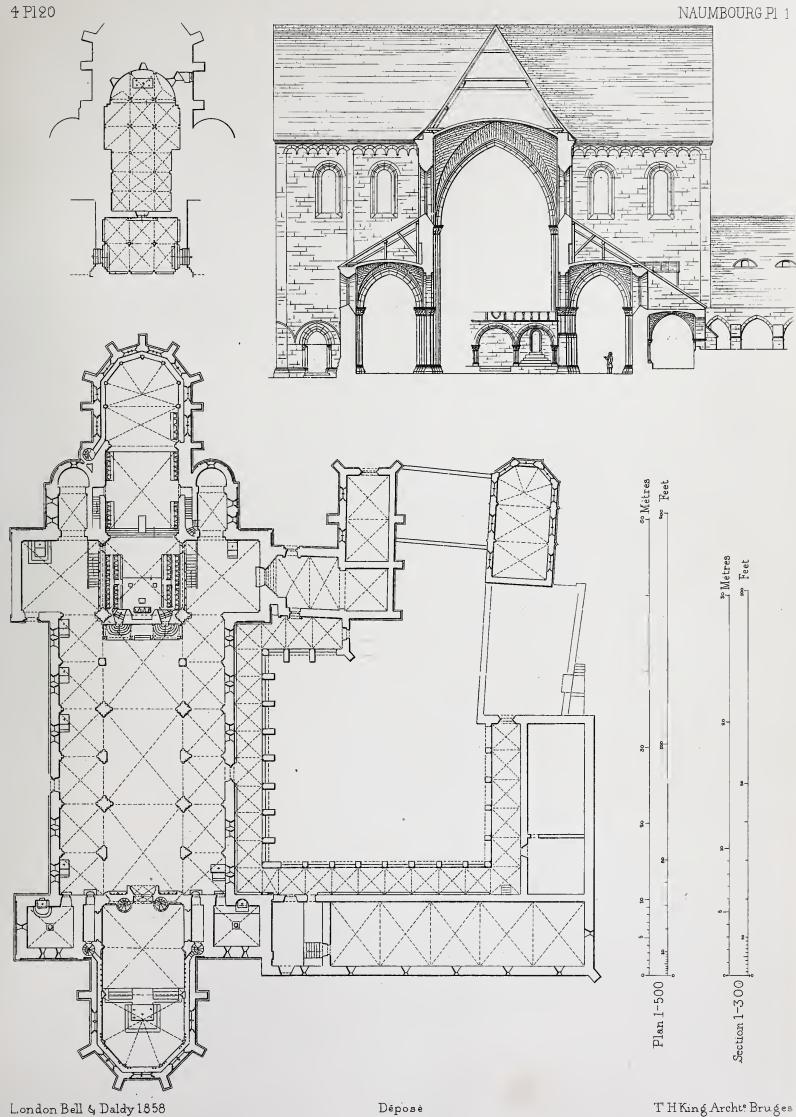
oldest rood *loft* remaining in Germany. Details of both will be found on our 3rd and 4th plates. The western jubé follows the more modern type, having a central doorway. The eastern follows the ancient type, with two doors to the choir, and flights of steps.

Some good glass of the thirteenth and fourteenth centuries is preserved in the Church. Some monuments remain, and the stalls are worthy of notice.

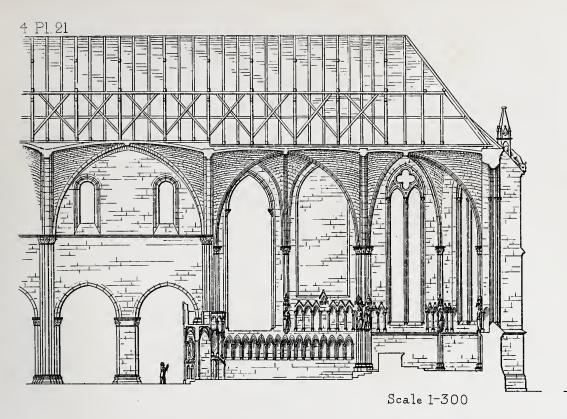
In modern history Naumbourg was a place of importance in the Thirty Years' War, and in the contest from 1806 to 1813. Napoleon's having seized the town greatly contributed to his success at Jena. The French occupied it again before the battle of Lutzen, in 1813, and its possession was fiercely contested between them and the Russians. The allied armies entered the town after the battle of Leipsic, and by arming the neighbouring defiles obliged Napoleon to move towards Frieburg in his retreat.

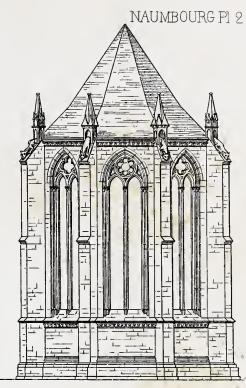
PLATE I.	Ground plan of the Cathedral, Chapterhouse, and cloisters. Plan of crypt under the east choir of the Church
PLATE II.	Longitudinal section, giving interior elevations of north side of western choir: exterior elevation of the apse of same
PLATE III.	Perspective view of the Church from the north-east: elevation of rood gallery of the eastern choir, with plan of same
PLATE IV.	Elevation: general plan and two vertical sections of the eastern, one showing its open staircase
PLATE V.	Tracery of windows

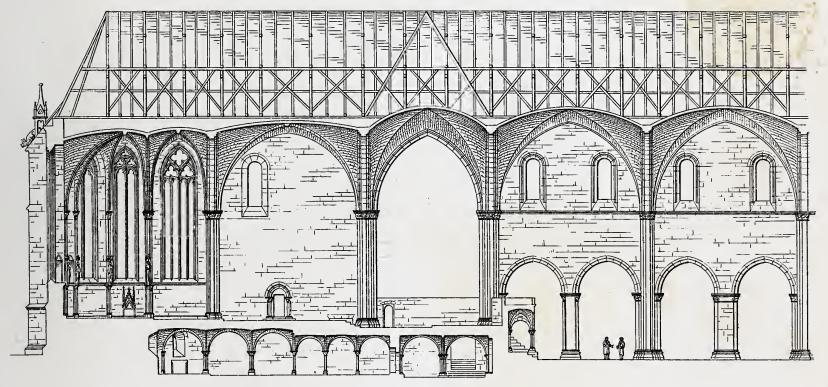




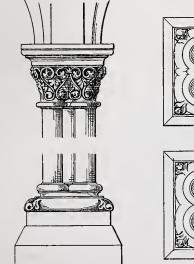




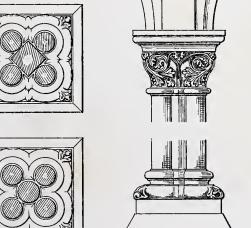




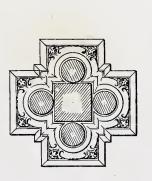
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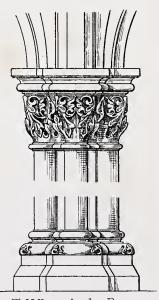
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Details 1-25

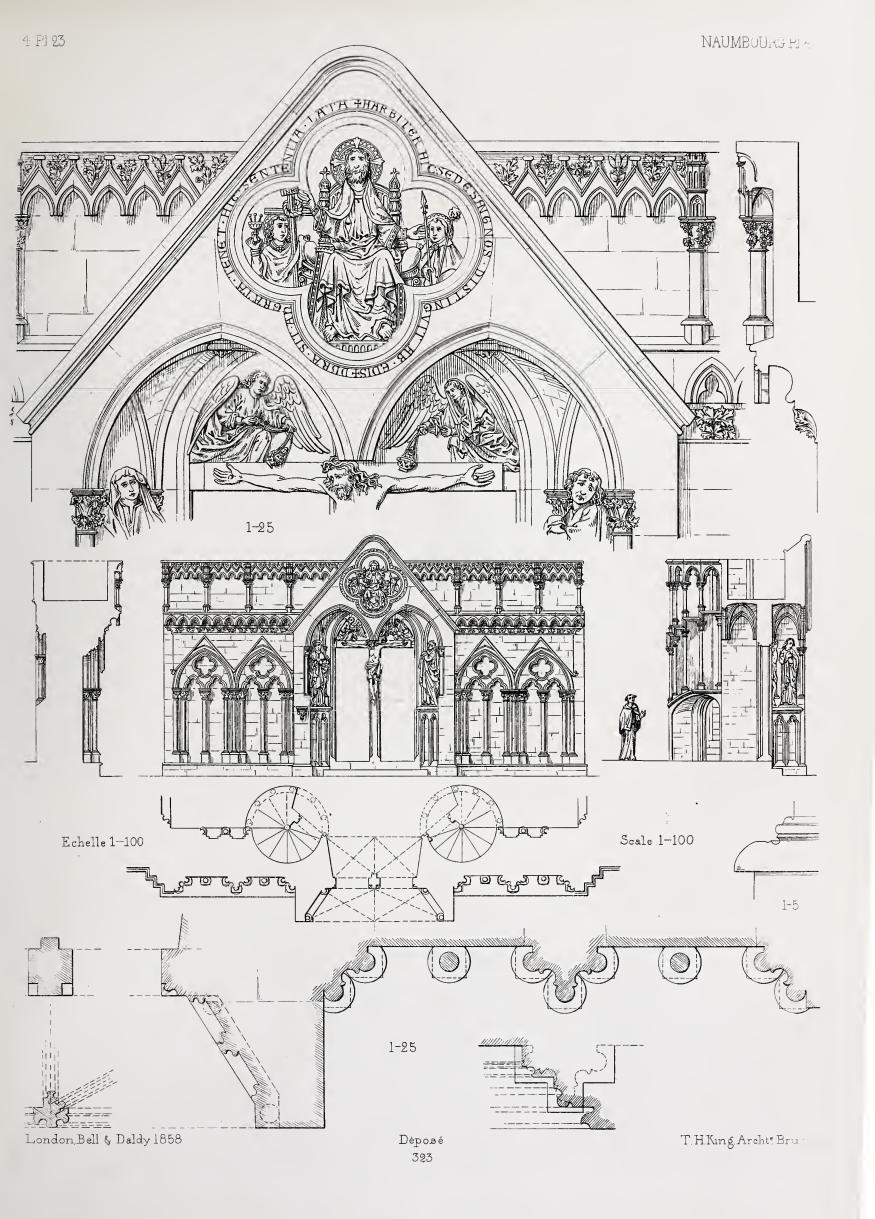


T. H. King Archte Bruges

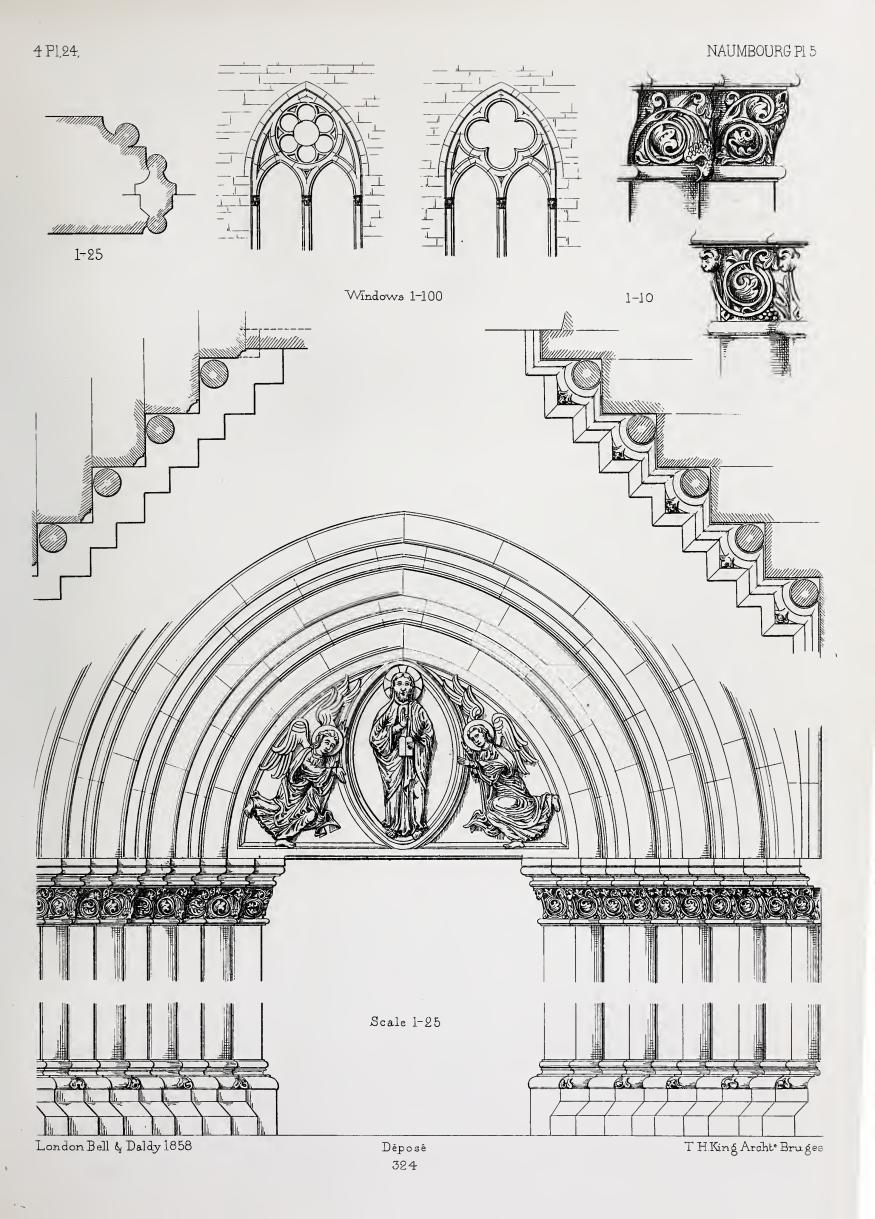














COBERN AND GLADBECK (CHALICE).

COBERN.

This is an exceedingly small Chapel, as will be seen from the plan: it is situate on a hill a few miles from Coblenz. In design it is altogether exceptional. Its plan is hexagonal, and the vault is supported by clusters of marble pillars; each cluster consisting of a centre column and four detached shafts.

The effect of these is further enriched by colour: the centre being of red, and the shafts of black marble. The springing of the vaulting is somewhat Saracenic in character.

The shape of the lower windows resembles an ace of clubs: a singular form met with elsewhere, occasionally in the Rhenish Churches.

Instances of it occur at Cologne, Neuss, and Zinzig. The Church was possibly erected by a Crusader, but its exact date is not recorded; nor can it be safely decided in this district from the architecture itself.

The Chapel was restored in a satisfactory manner, some few years ago, under the direction of the late Mr. Lassaux of Mayence.

PLATE I.	Ground plan of the whole Chapel	at	1	in	500
	Elevation of same	"	1	in	300
	Half the ground plan	"	1	in	200
	Exterior elevation of one bay and lantern: exterior elevation of a second bay: in-				
	terior elevation of one bay of the aisle	22	1	in	100
	Elevation of door-jamb and archmould: section of archmould and door-jamb, and of				
	pilaster of exterior wall: details of capitals of arcading round the aisle	,,	1	in	25

PLATE II.	Longitudinal section of the Chapel, showing the interior of the chancel
	Elevation of the exterior of one bay of the chancel
	Elevation of the exterior of one bay of the chancel
	lantern
	Fig. 1. Cornice under eaves of roof of chancel, with profile of same; and of jambs of
	window and plinth
	" 2. Elevation of the chancel arch, showing part of the springing of vaulting of
	aisle
	Sectional profile of piers of chancel arch, and of respond in the angle of aisle:
	profiles of the base mouldings of shafts at a and b .
	,, 3. Section of pillar supporting the lantern: profiles of the bases of its shafts at
	c and d
	, 4. Ring mouldings from the shafts of pillars of the lantern

GLADBECK (CHALICE).

The Sacristy of the little Church of Gladbeck contains a chalice, which I copied carefully on my visit, and which, comparison made with others, I have deemed worthy a place in my volume.

It retains every excellence of the design and execution of the more ancient chalices, the true type of the sacramental vessels; and is nevertheless, in detail, fully accommodated to the style prevailing at the date it was made.

The bowl is wide, and not too deep to be easily purified; the knop is large, ensuring a sufficient hold; and the foot is wide—avoiding, with the short low stem, the possibility of overturning it by accident. There are none of those sharp projections, on account of which we find the later style, and more elaborate of the ancient chalices, so frequently complained of.

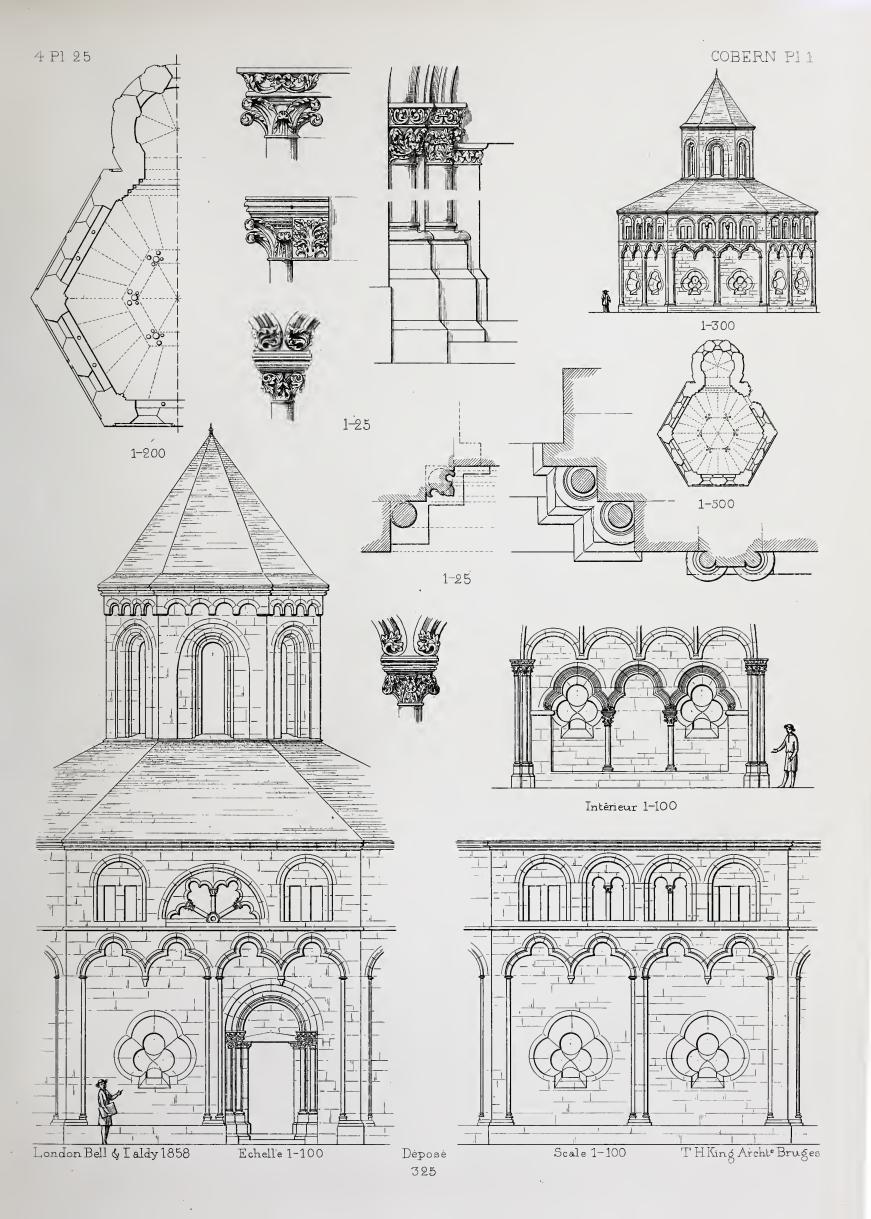
We cannot too strongly recommend to notice the steady outline and sterling characteristics of this model, as a ground whereon many very elegant designs may be projected.

Our plate will be found to contain—half elevation of the chalice: part of the foot, showing the engraving on it (the kneeling figures on either side of the Crucifixion are as memento of the donors): plan of the knop, with section of the stem: the front of one of the buttons of the knop: the paten, with engraving on it: and a section of the paten, showing its depth.

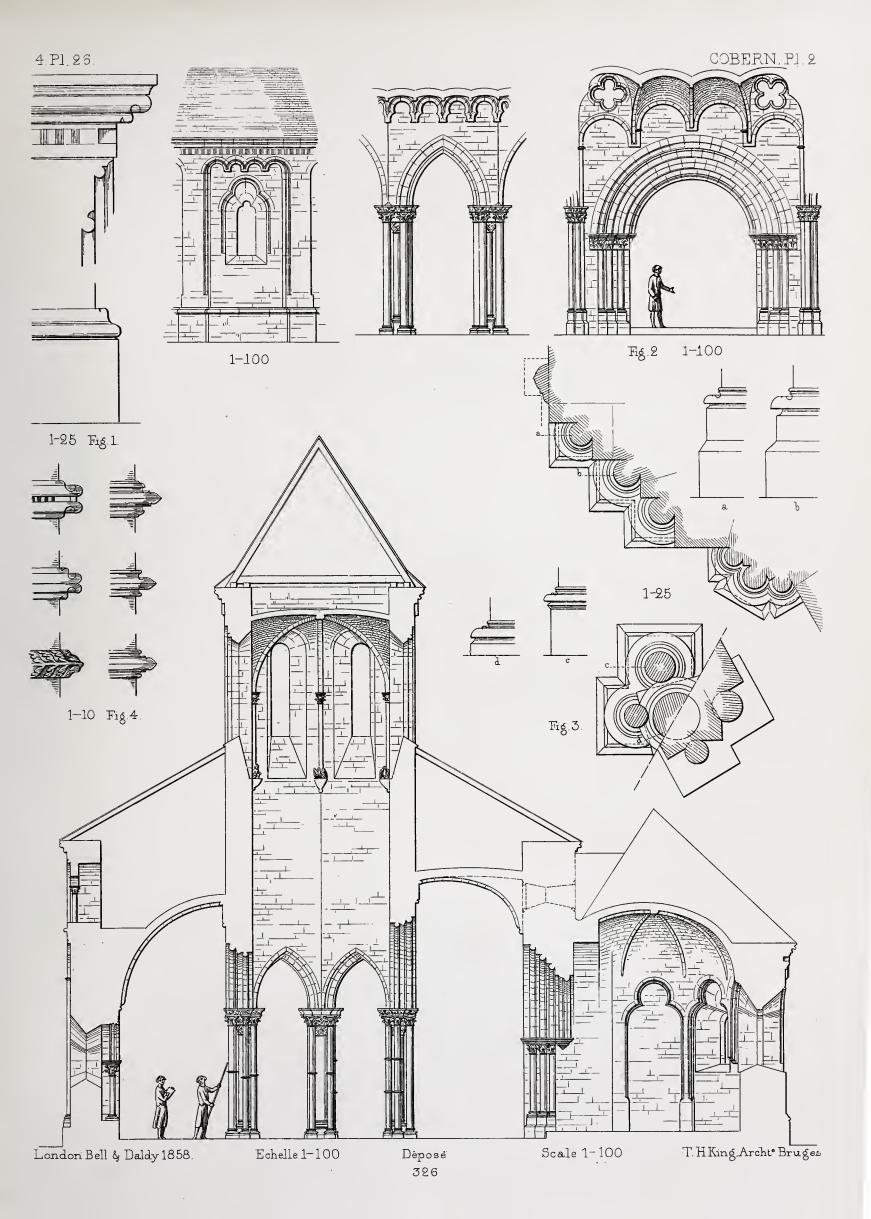
The panels of the knops are pierced; so are the quatrefoils in the moulding round the foot.

The whole of the drawings are full size of the original.

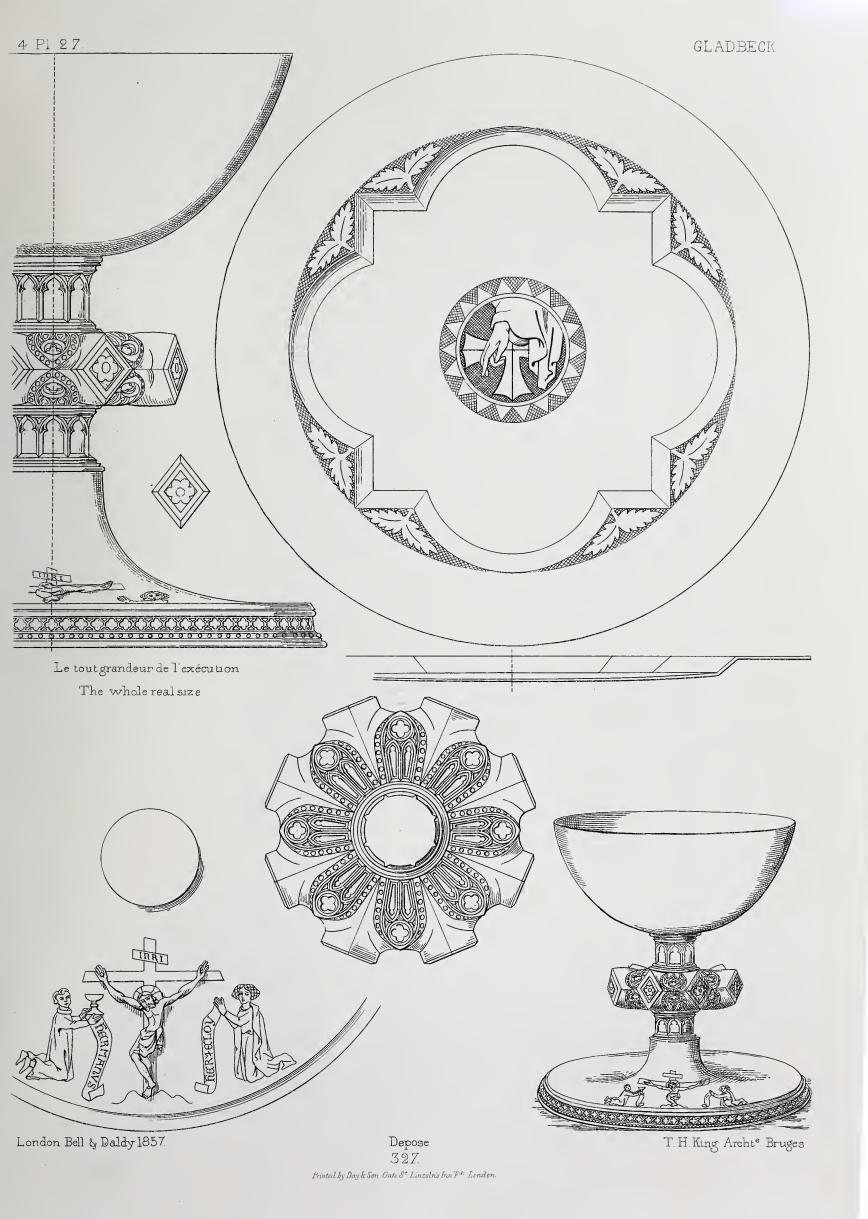
In a lower corner a sketch of the chalice in the ensemble.













BACHARACH.

Few travellers who have made the trip of the Rhine will have passed the little Chapel of St. Werner, which surmounts the hill at Bacharach, without being struck by its picturesque remains, and at the same time entertained by the legend which the author of Murray's Handbook has prepared for their amusement as to the origin of its foundation on so inaccessible a spot.

We, too, in our frequent journeys, had on each occasion admired these slender columns, until increasing interest in them moved us to undertake the ascent and examine them more closely.

That we were amply rewarded in the result will be seen from the pretty little plan and elevations we have been able to put together, without much drawing on our own resources. From what is still standing, we can form a tolerably correct notion of what it must have been when complete.

We were unable to gather anything authentic of its founder, but it must have been well built to have stood so much exposure. As to how it came to its present condition, no doubt our neighbours across the Channel, who visited the spot in the course of their German travels, could give us an account, as of a good many other Abbeys and Chapels which we meet with, reduced to the same state.

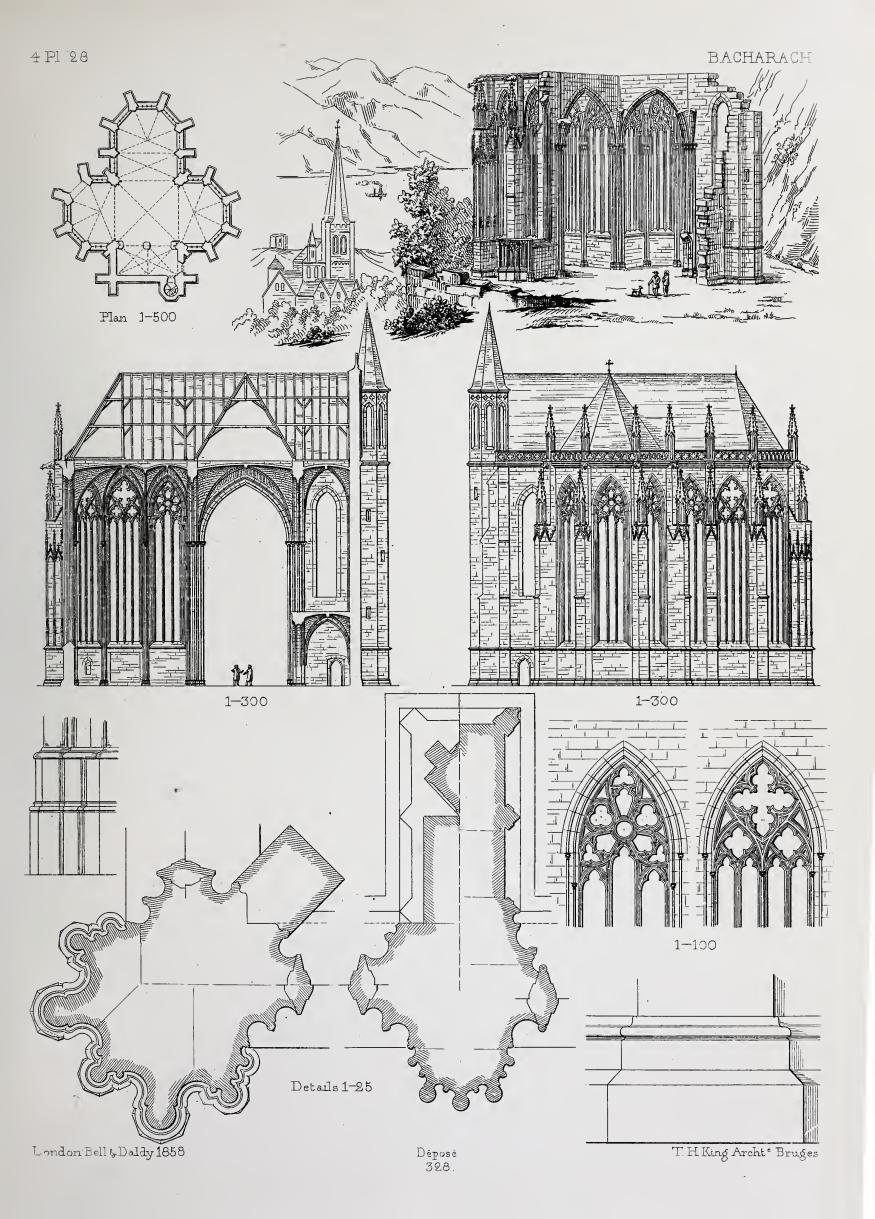
The Church below belonged to the Templars, and was built at various times, from the late Romanesque of the Rhine Churches to the fourteenth century.

St. Werner's Chapel appears not to be older than the fourteenth century, but the whole is not of same erection; a small part of the western end being of a preceding structure on the same spot.

There were some domestic buildings attached, to judge from the remains.

The architecture is a charming specimen of its age, and it is well worth mounting the hill to inspect the ruins.

Plan of the Chapel	at	1	in	500
Section from east to west, giving elevation of the interior of the Chapel: elevation of the south				
side of the exterior of the Chapel	,,	1	$_{ m in}$	300
Tracery of two windows from the same, enlarged to	"	1	in	100
Buttress of the chancel at two heights from the north side: buttress at angle of chancel and				
transept on the same side; with section of pier and responds in the interior, and mouldings				
of window-jambs and mullions: profile of the base of pier at angle of transept and chancel,				
and of plinth surrounding the Chapel at the exterior	22	1	in	25





VILVORDE.

THE importance of this Church to the student should not be measured by the single plate which we have devoted to it. Nothing in the Low Countries merits a more attentive visit by the practical man.

Here is a Church, 220 feet in length by 79 broad, which to the greatest simplicity unites every possible requirement for the celebration of the divine offices. It is designed on correct principles, and is constructed throughout in the best manner. The nave is short; but the transept, extending to a width of 126 feet, affords ample accommodation for the worshippers. A peculiarity is, that it is without clerestory or triforium: the vaulting of the nave springs at nearly the same level as the aisles, which combines excellently to reduce its lateral pressure.

The present Church is not older than the fourteenth or fifteenth centuries; but a Church appears to have existed on the spot from a very early period indeed, under the patronage of Our Lady.

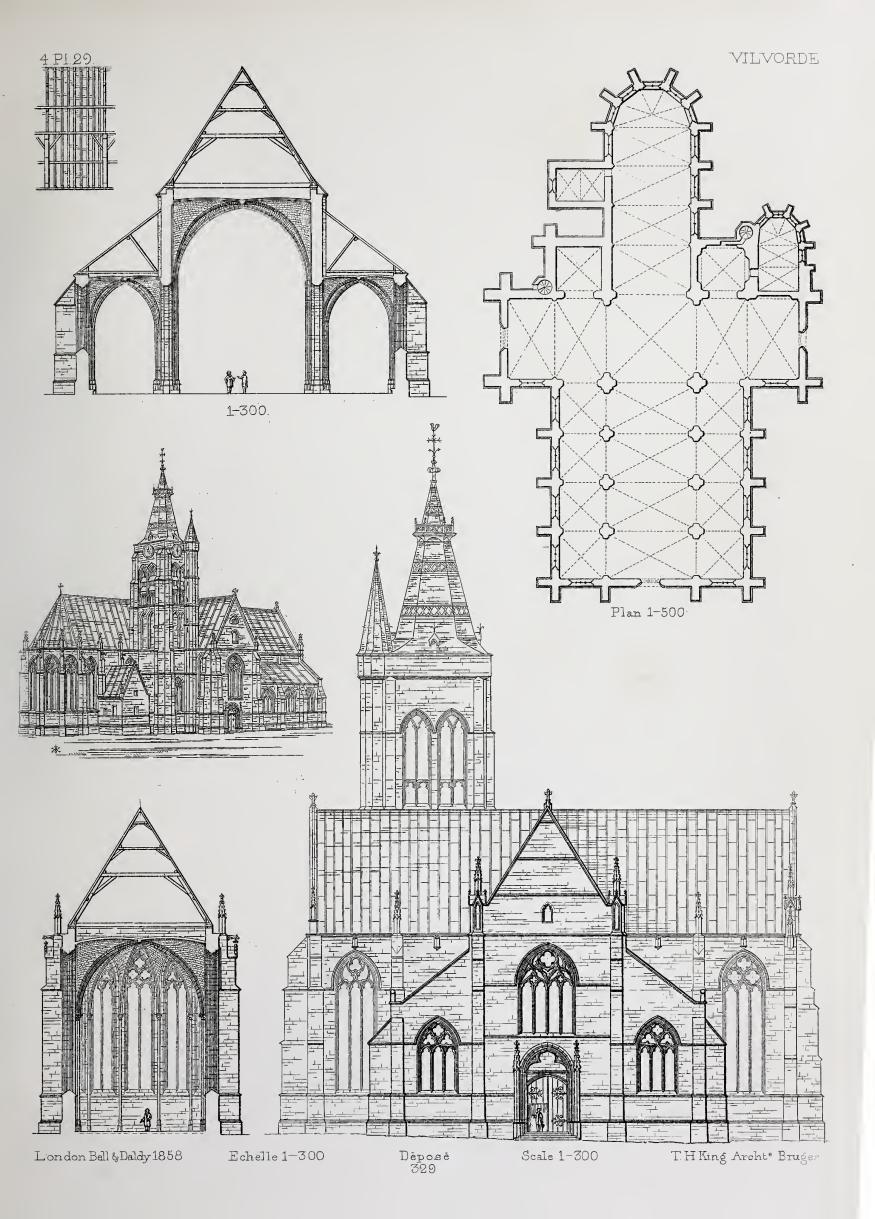
Pepin de Herstal, if our researches are correct, subjected it to the chapter of Our Lady of Aix, which act was confirmed by Charlemagne in 779. The diploma is to be found in *Donations en Belgique*, par Aubert le Mire, lib. ii. ch. 8. It continued so until 1242, when it was transferred by them to the Abbey of La Chambre of the Cistercian order, near Brussels, with the tithes of the *Terroir*, &c., on condition of an annual cens.—Lib. ii. ch. 111 and 110.

Henry, the son of Henry first Duke of Lothaire and Brabant, was a considerable benefactor to the church and house in 1231. When and by whom the present building was erected, we have been unable to ascertain by any authentic document.

The stalls in the choir are much esteemed by the parishioners, but are of Renaissance style, with twisted columns between them; the execution is good, and gives them an interest which certainly does not belong to the design.

All through the Low Countries wood-carving was carried at that time, and since, to great perfection. The pulpits of Brussels, Malines, Antwerp, are wonderful displays of skill, but wholly fail to respond, in respect of appropriateness, either to the Churches in which they are erected, or to the purpose they are intended to serve.

The Church of Vilvorde contains a marble monument of Charles of Burgundy, son of Jean sans Peur, 1525, and Lady Catherine van Aelst.





HERFORD.

This interesting town contains several Churches, all late in style, however, except the Minster, which is of the eleventh century. We have given so many specimens of the transition that we have selected from Herford the Church of Maria auf dem Berg, or St. Mary on the Mount. Built in the fourteenth century, with the profuse enrichments then in vogue, all the gables carried up with pinnacles and ornaments, it presents from a distance rather the character of a magnified shrine than the really imposing little Church it becomes on nearer approach. The tracery in the windows is particularly good, and the whole Church is finished with taste and skill of a master in his art.

The tower belongs to an earlier Church. In the interior we find a nave and aisles of equal height and breadth—a feature which is, singularly enough, repeated in the Churches of St. John and St. Radewigis in the same town, and leads us to suppose they are from the same hand.

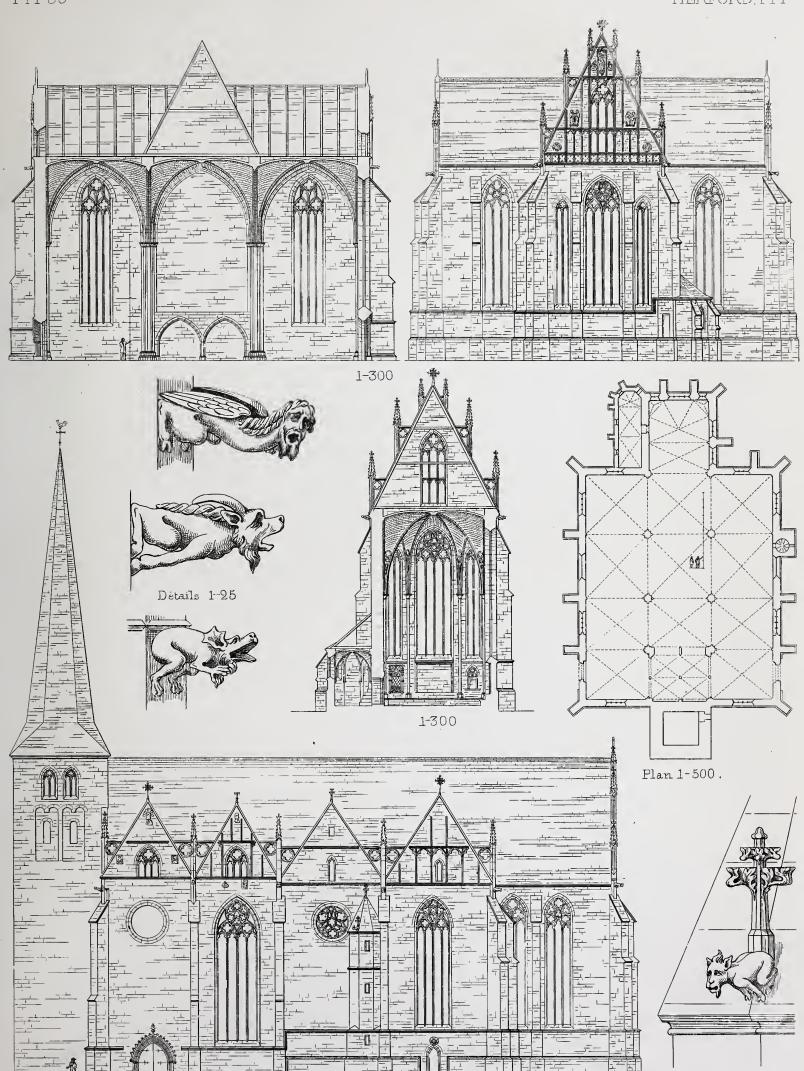
The chancel, square-ended, is vaulted with apsidal groining, in a manner which will be best explained by our plan and section. The spandrels at the springing of the vault are pierced with tracery, as is shown on our second plate. The gallery at the west end, a sketch and details of which are given on the same plate, is well contrived, and a good model. The altar, of the same date as the Church, is graceful and well carved; the figures of the Blessed Virgin and the three kings deserve notice. Some specimens of the stained glass yet remaining in the windows are given, and are very good.

The Johanneskerk contains a few pieces of furniture of average merit, and two very fine missals.

PLATE I.	Ground plan of Church Transverse section, with interior of nave and aisles, looking west; elevation of east end. Transverse section of chancel looking eastward: elevation exterior of south	at	1	in	500
	side of Church	,,	1	in	300
	Details of hip of gable and gurgoyles				
PLATE II.	Elevation of gable over east end of chancel	"	1	in	100
	Tracery at the springing of the apsidal groining of chancel: stone crosses from gables of chancel and aisle: elevation of one of pillars of nave; section of the same, with				
	archmoulds and ribs of groining ·	"	1	in	25
	Details of pillars and arches of the same	"	1	in	25
PLATE III.	Tracery from the windows of the Church	,,	1	in	100
	Mouldings of window-jambs and mullions	"	1	in	25
	Specimens of stained-glass patterns from the windows	,	, 1	in	8

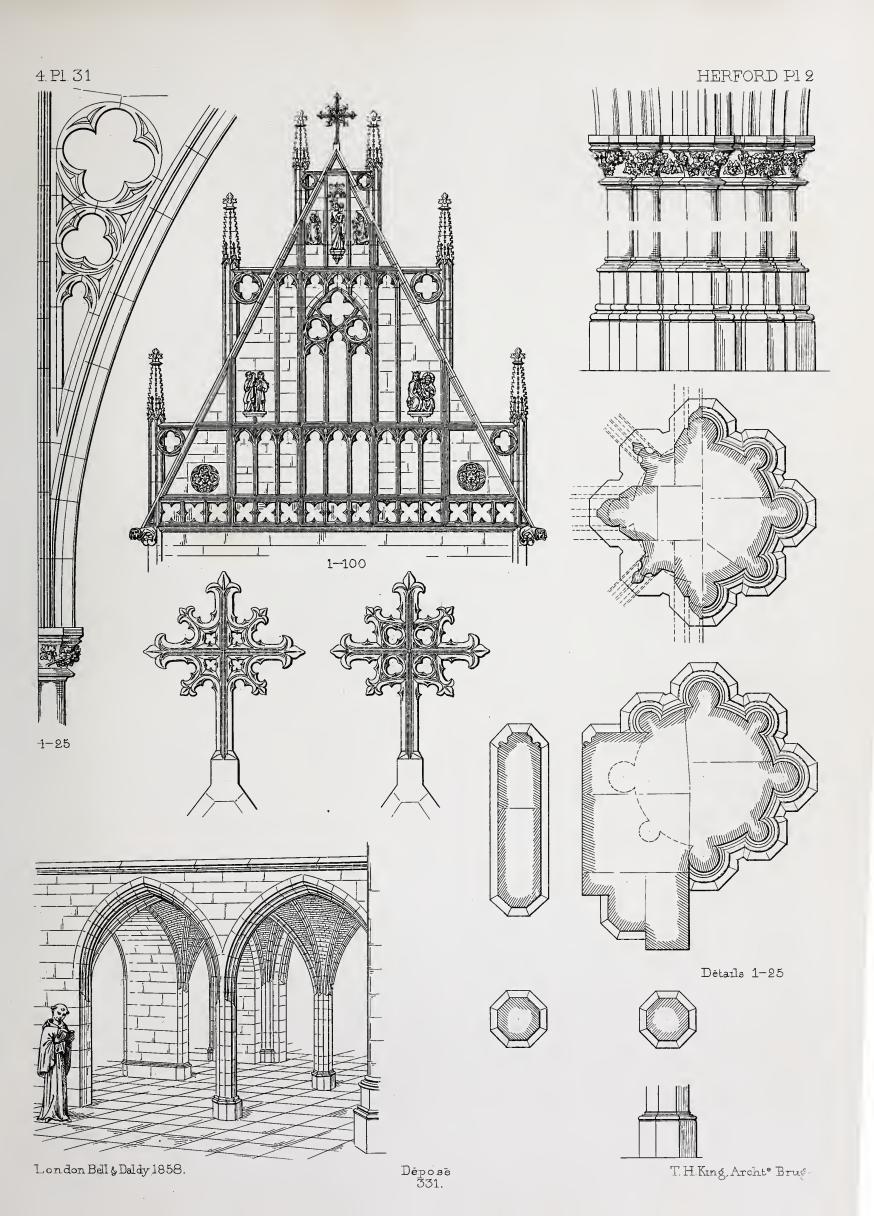


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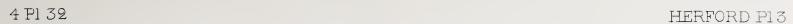


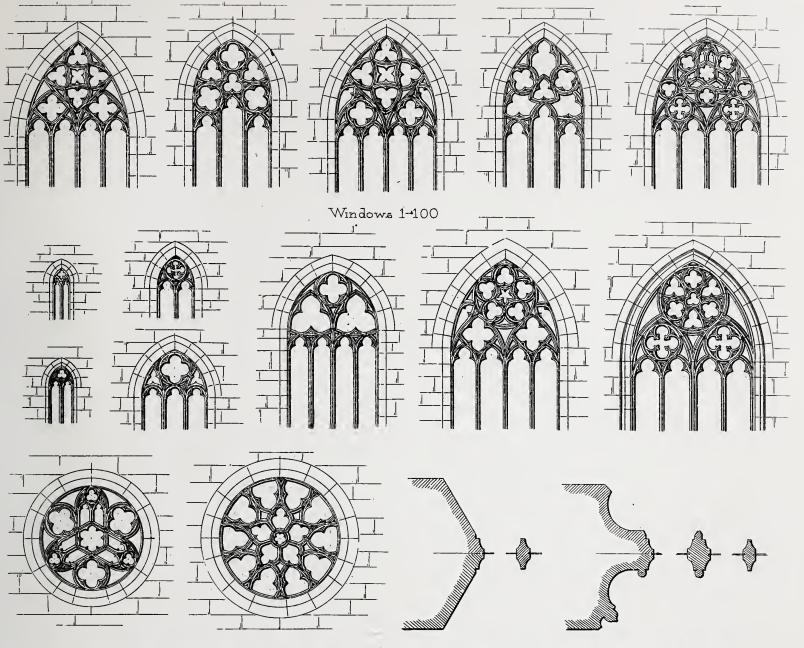
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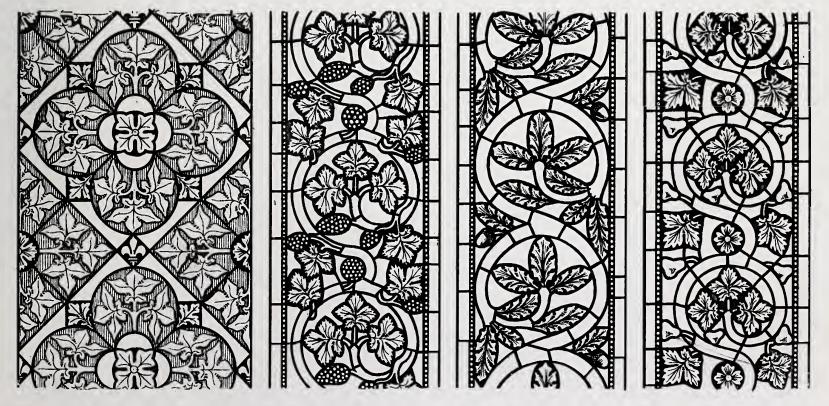








Mouldings 1-25



London Bell & Daldy 1858

Scale 1 in 8

Děposé 332

Echelle 1-8

T.H King. Archte Bruges



WORMS.

This old town still retains its venerable walls, interspersed by towers, erected in the thirteenth and fourteenth centuries.

Founded by the Romans, it became afterwards the frequent residence of the Frank and Carlovingian Kings, and early attained the rank of a free imperial city: few can boast of such historical associations.

Charlemagne was married, and the *Mai leger*, or May meetings, held here, were amongst the earliest legislative assemblies instituted by him. The city was the seat of many Diets of the German Empire, some of which have had a marked importance in the history of Europe. It was here, in 1495, that the right of private war was agreed to be abolished—a measure which contributed mainly to the establishment of order in Germany. In 1521 Luther appeared here, before the Emperor Charles V., to defend his doctrines and declare his adoption of a new creed.

Melac burned and destroyed the town in 1689, by order of Louis XIV. and Louviers, and it has never recovered its prosperity from that day; yet the ancient Cathedral and Churches remain, to give the place an enduring interest to architectural visitors.

A Cathedral was commenced as early as 996, but not consecrated till 1016. Even then it was incomplete.

Bishop Azecho consecrated the altar of St. Hippolytus and Nicomedius in 1034. Bishop Eppo appears to have rebuilt his Church in 1105, and consecrated it in 1110. Towards the end of the century, however, it menaced to fall in; and it was so far rebuilt as to have undergone another consecration in 1181 by Archbishop Conrad, in the presence of the Emperor Frederic I.

No part of the existing building is earlier than the Church of Bishop Eppo's. The pointed arch appears towards the west end, which is probably not older than 1210; the intermediate portions of the nave must have been completed prior to that date. Accounts and opinions, however, differ materially; some considering that the eastern choir and nave are not older than 1181.

The original plan of the building has been preserved, and consists of nave and aisle, with two choirs, one east and one west, each flanked by two towers. One of these is fitted with a continuous winding path to the summit, up which donkeys carried the

materials for the construction of the Church; and it still bears the name of Ezelsthurm, or Donkeys' Tower.

The Church is built in the common red sandstone of the district, which, from its warm colour, much enhances the effect of the architecture. The exterior presents a peculiar but not unpleasing appearance; the long roof of the nave is agreeably broken by its four towers, carried to a height of nearly 200 feet, and by the lanterns, or low octagonal towers, which terminate the nave at each end.

The architecture, which is an excellent specimen of the period, calls for no particular remark: the arcading is well and exactly executed, and the details are carefully finished: a portion of the cornice, under eaves of the transept, will be seen on our 2nd plate. The sculptures of the southern doorway of the nineteenth century deserve notice.

The interior of the Church is massive and simple; a blind triforium over the arches of the nave provides the height for the lean-to roof over the aisles: the length is about 350 feet, and 88 high. Some portions of mural painting, of the thirteenth century, are yet to be seen; but the choir has been done up in a modern style. In the Chapel of St. Nicolas some good sculpture of the fifteenth century is preserved, which was removed from the cloisters when they were demolished.

To the south of the Church are yet to be seen the foundations of the old Bishop's palace, destroyed by the French in their visits of 1689 and 1794.

St. Paul's, to which we have devoted our 3rd plate, seems to have been designed after the same model as the neighbouring Cathedral. Only the west front and chancel remain, the nave having been destroyed and rebuilt. They offer particular interest, as the round and pointed styles are brought into close context, as will be seen on reference to the section on our plate. The vaulting of the lantern is curious; so is the arcading of the upper chapel. On the south of the west front the mouldings, sculpture, and finish of the arcading and groining, given to a larger scale above, on the same plate, are of the finest first pointed, and rank with the work at Laon. Some of the details of the western doorway are by a first-rate hand, and we have given them a place on our 4th plate.

The Church of Notre Dame was formerly included within the walls, but is now outside, and just below the town. It dates only from 1467; some parts are perhaps older. Its only interest is to show the tendency of the architecture of that date, of which it is not a bad specimen.

The sculptures round the doorway are of some merit.

The foundation of St. Martin's dates about the same period as the Cathedral. It is a small plain Church, and has only attracted our notice from the preservation of the tarvise at the western door, which will be noted from the ground plan.

The west door is good, and occupies our 6th plate.

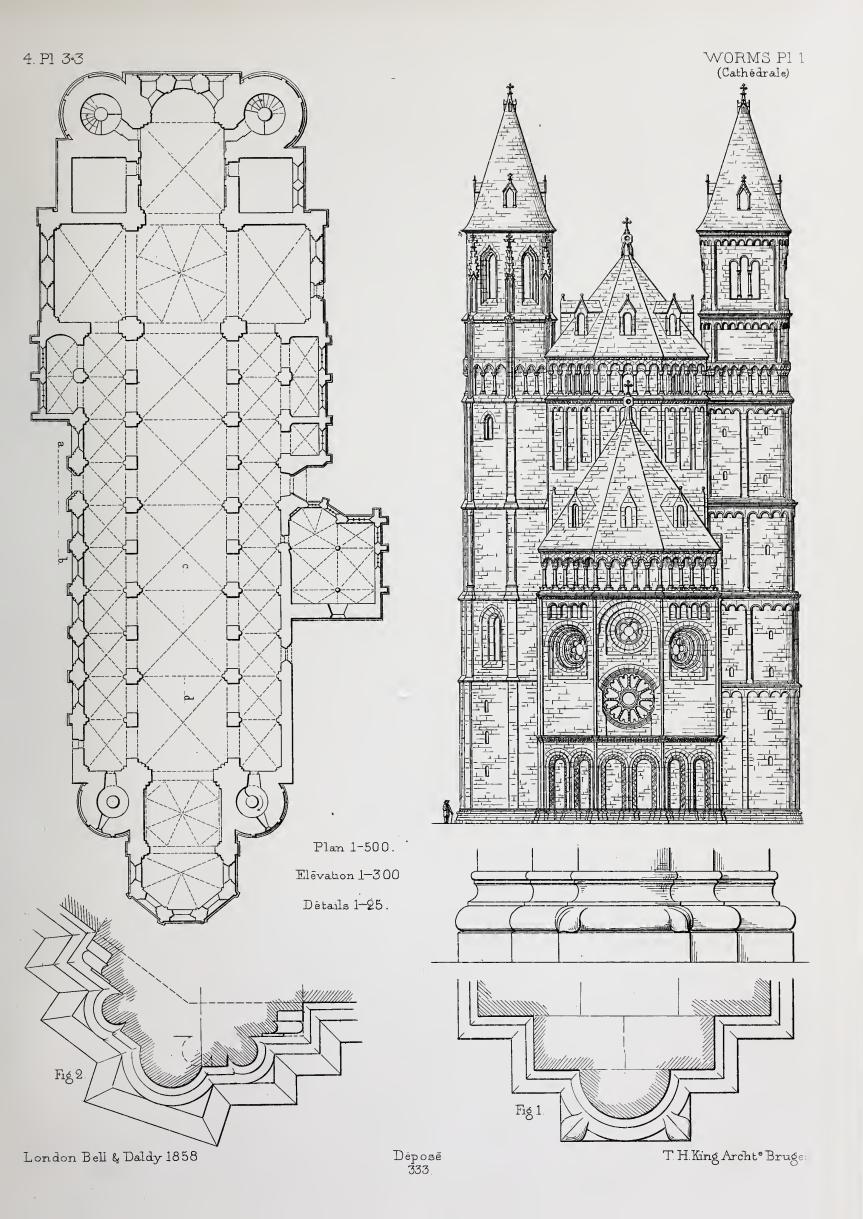
On the south side of the nave is an inscription in doggrel verse, which seems to indicate little confidence in the laity's devotion to the monks:—

"Cum mare siccatur et dæmon ad astra levatur, Tum primus laicus fit clero fidus amicus."

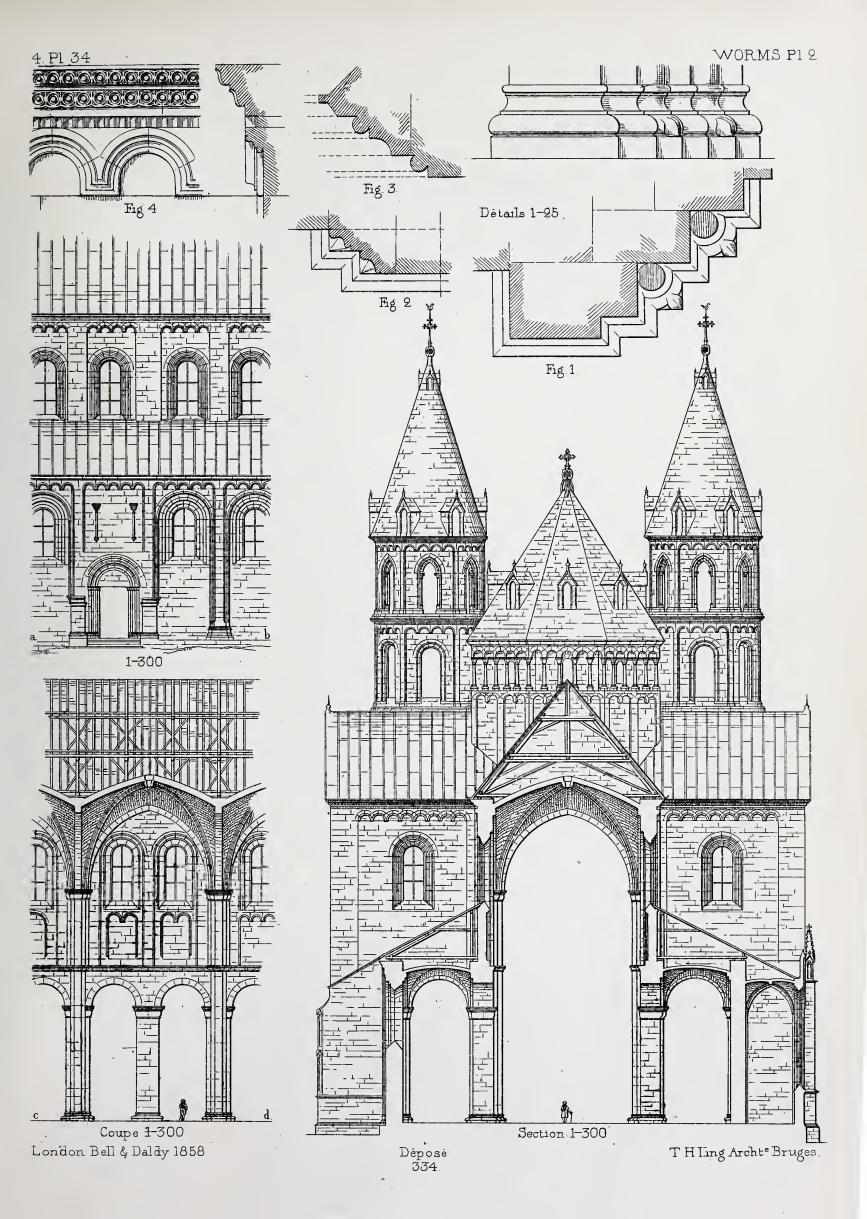
The Jews have held their ground in Worms from the time of the Romans, and their Synagogue is a building of the same date as the earliest Christian Churches.

PLATE I.	Ground plan of the Cathedral	"	1	in	
PLATE II.	Transverse section of nave and aisles with transepts, and eastern towers in elevation: exterior and interior elevations of two of the bays of nave Fig 1. Section and elevation of jamb of north doorway)			300 25
PLATE III.	Ground plan of the Church of St. Paul, with its cloister and dependencies, taken at two levels Section of the Church through the lantern and transept of west front: elevation of the exterior of the west front: exterior elevation of eastern choir, chapter-house, and dormitory	"	1	in	500 300
	Arcading and vaulting, detailed from the upper chamber on south side of west façade Sections of shafts, of moulding, of arcading, and of ribs of groining: one of the detached shafts, with its capital and base in elevation Other capitals from the same	"	1 2	in in	100 25 25 25
PLATE IV.	Sectional profile of jamb and archmould of west doorway	,,	2		25
PLATE V.	Ground plan of the Church of Notre Dame Transverse section of nave and aisles of same, looking westward Jamb-moulding from western doorway Capitals and base from same Ground plan of Church of St. Martin Transverse section of nave and aisles of same	;; ;; ;;	1 1 2 1	in in in in	25
PLATE VI.	Elevation of remains of western doorway of this Church: jamb-moulding and archmould of same	at	1	in	25

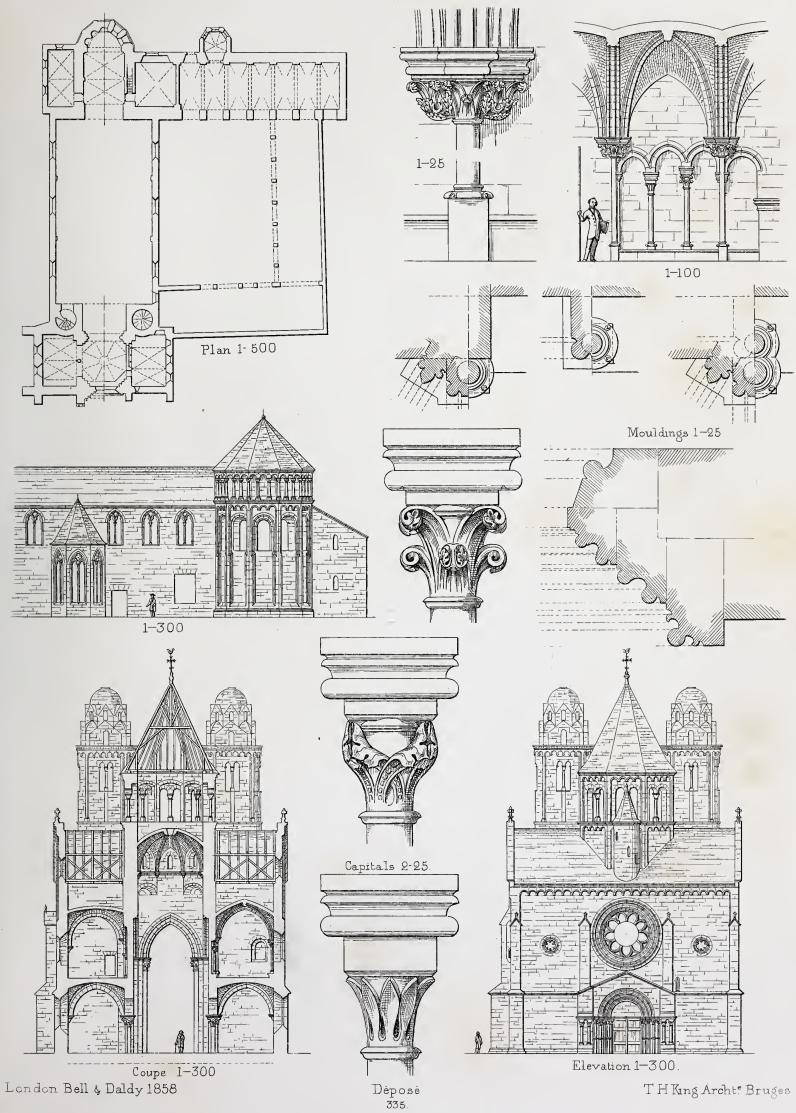




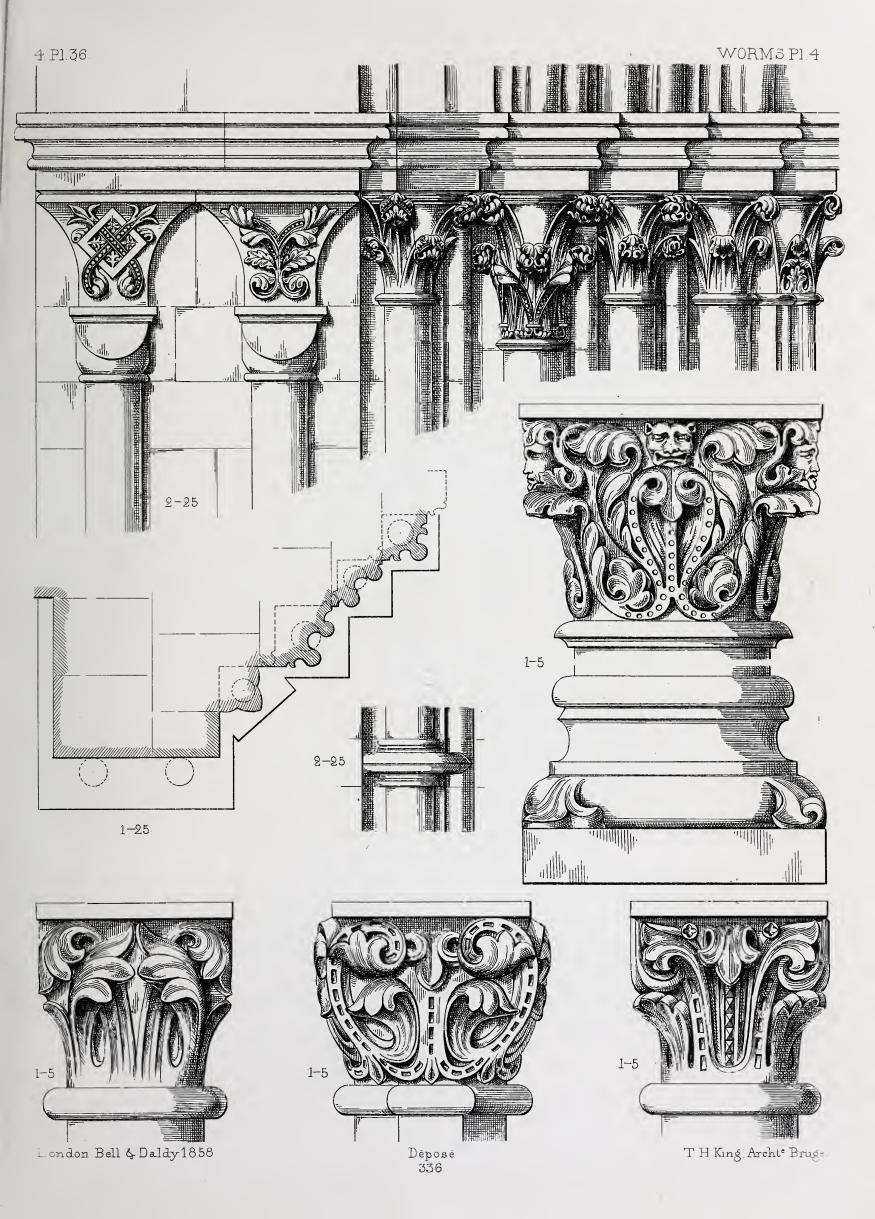






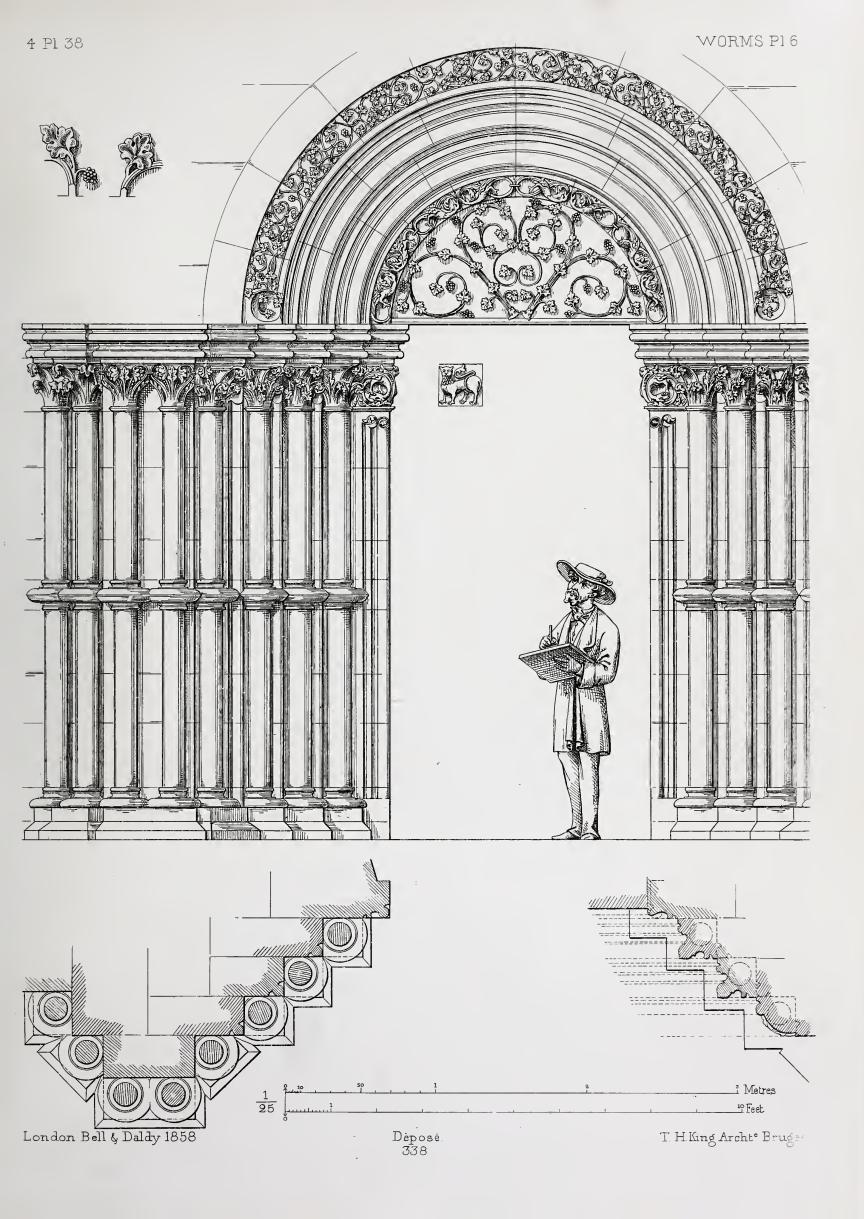














LIMBURG.

A Church was founded here under the patronage of St. George, as early as 911, by Conrad, surnamed Kurzbold from the smallness of his size.

He designed the Church as a resting-place for the remains of his father, who had fallen in the wars against Duke Henry of the Franks, which were accordingly deposited there 30th July, 948. But the edifice which at present, so charming in all its parts, as well as in its position, crowns the bank of the Lahn, is not older than the beginning of the thirteenth century. It was erected by Count Henry, the common father of the Princes of the Nassau race, between 1213 and 1242. As it was then finished so it now may be seen in almost perfect preservation; a monument without a rival of the transition style between the Romanesque and Pointed architecture. In its position, as well as in its general design and effect, it is more imposing than any building of similar size we have met with. The same remark applies to the interior of the Church, which is unsurpassed in solemn grandeur.

Two large towers of massive constructions, surmounted by short gables on each of the four sides, flank the west front. Two smaller towers of similar character at the angles of each transept; and another, octagonal in form, each face carried up into a gable and crowned with a lofty spire—seven towers in all, gave a particular charm to the view of the exterior. Only two of the smaller ones (on the south transept) have been deprived of their tops, so that the general view from the north-east, as given in our plate, is scarcely impaired. We have preferred setting up the perspective from the plans and exact elevations, as giving it a more real character, than sketching it from the opposite bank of the Lahn, the very pretty view from which, given by Moeller in his "Denkmaler," is well known. His dimensions, however, are not in many respects to be relied upon.

The architecture of this Church presents an opportunity for noticing the transition from the round to the pointed style in its very best manner. No means were spared to render this monument perfect, the best materials, and evidently the most skilful hands that could be procured, being devoted to the work. It is to be regretted that the records have not preserved for us the name of the architect. The pointed arch appears everywhere to have gained the mastery, while the traces of the Byzantine style still impose themselves on the mass. The composition of the eastern and transept elevations leans to the earlier style; but in the west front, up to the gable, we find the general features of the pointed style.

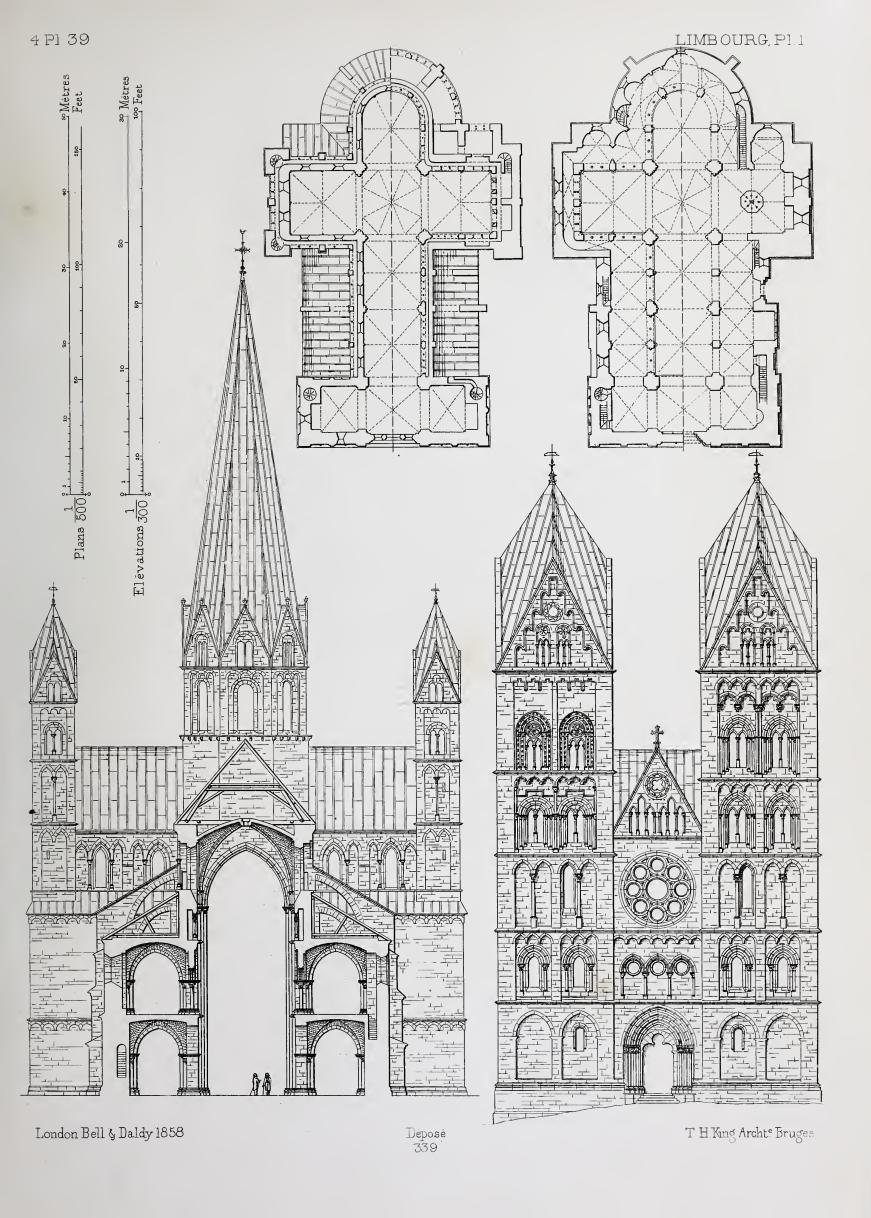
In the interior a gallery runs completely round the Church, over the aisles and across the western bay of the nave; access to which is provided by several flights of steps, set in thickness of its massive walls. Over the vault of this upper aisle, under the roof to the eastward of the transept, runs a second gallery, which is thrown open to the exterior by a row of shafts supporting the eaves. The triforium is taken in the thickness of the wall to the interior, and a second passes the outside of the clerestory windows.

The baptismal font is in the south transept; it is much injured and whitewashed: our sketch gives the best we can make of what must have been a very handsome piece when executed.

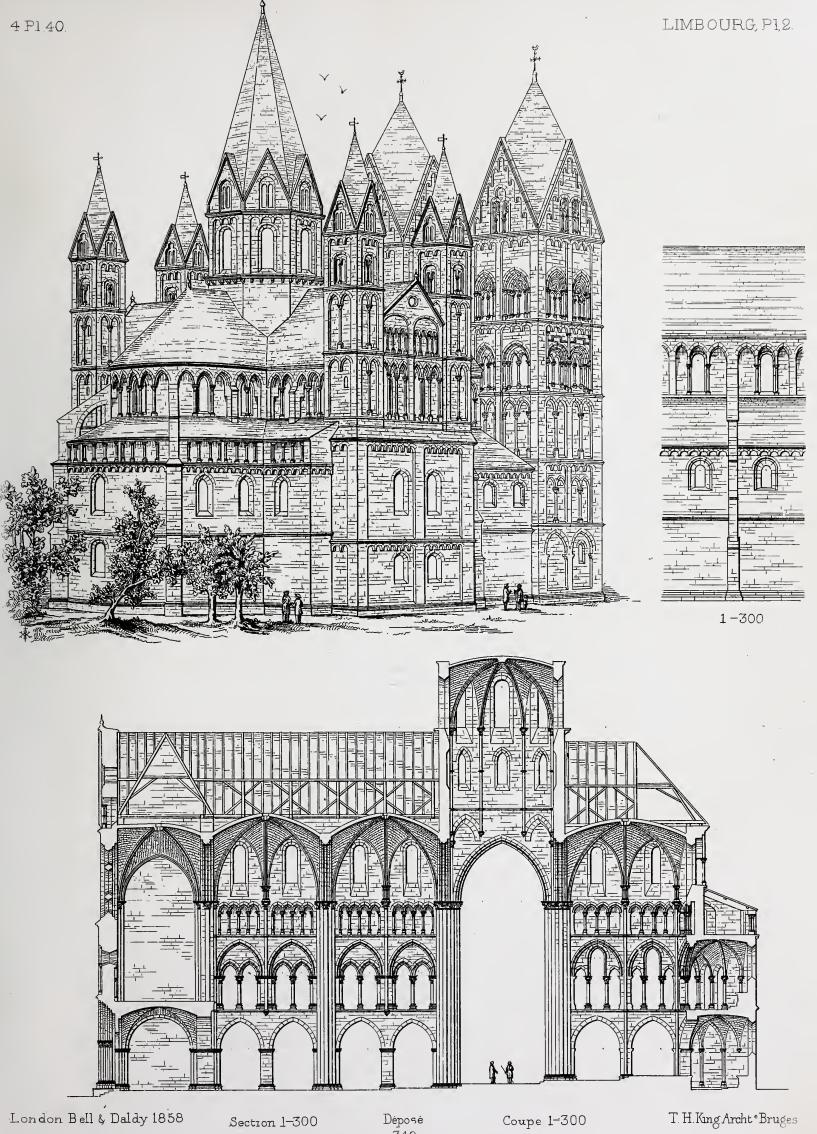
Near it, removed in 1776 from the choir, is the monument of Count Conrad the founder of the Church. The effigy certainly represents him as of very small stature. He is represented in the costume of his day, his left hand holding a sceptre, while the right is tucked in the girdle of his mantle. The slab on which the effigy rests is supported by short columns, and a figure of an ecclesiastic assists in holding it. It is of no great merit as a work, and it would not be easy to fix it from its appearance.

The sacristy of this Church was fitted up with the same careful mind as directed its construction, and, if we may judge of what is gone from what has escaped, must have been rich, indeed, in works of art. A very fine reliquary chest of cloisonné enamel is shown—a work commanding the interest and admiration of the friends of art; and other pieces are preserved in the treasury. Altogether, this Church should be visited and studied by all architects, as it assuredly will be admired by all connoisseurs.

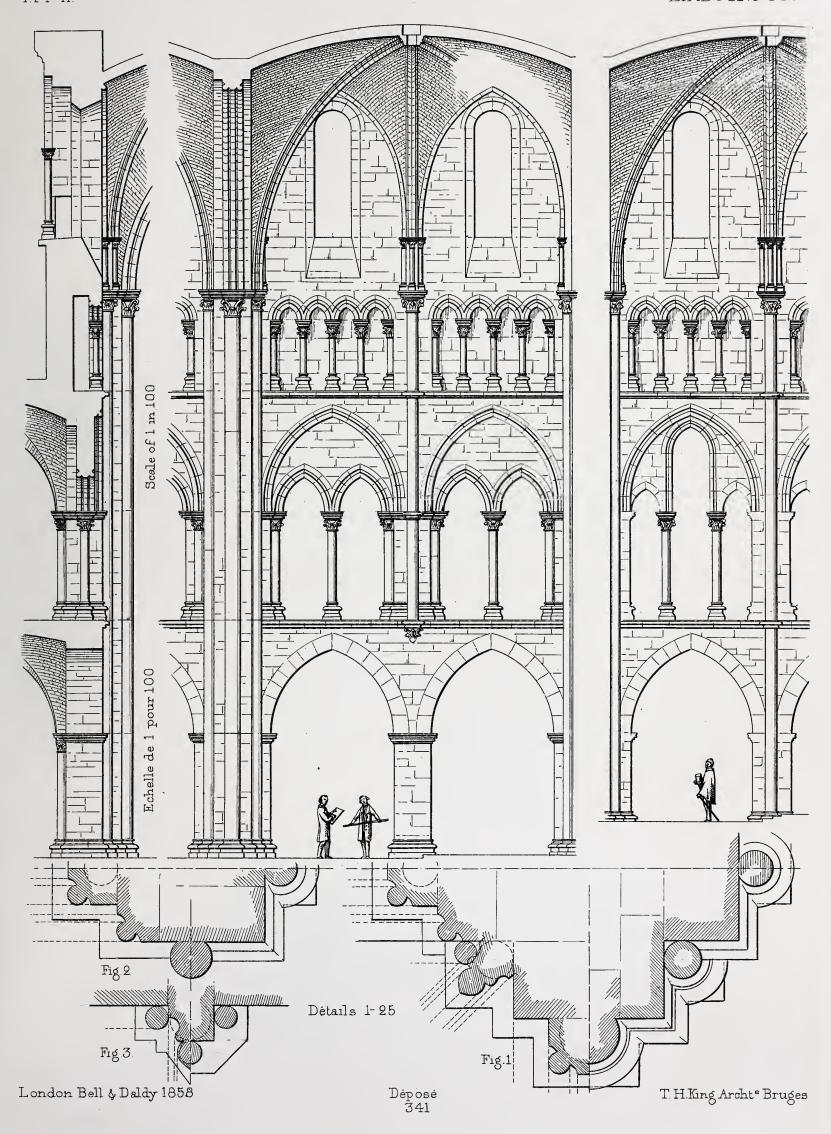
PLATE I.	Plan of the Church, taken half on level of ground and half on the level of the gallery over the aisles
PLATE II.	Longitudinal section, giving the interior elevations of nave and choir
PLATE III.	Interior elevation of two bays of the nave: a vertical section of the piers of same: interior elevation of one bay of the choir
	,, 2. Moulding of the shafts and arches of intermediate piers of gallery over aisles ,, 3. Moulding of shafts at the corbelling of vaulting of nave and of rib of vaulting
PLATE IV.	Section of jamb moulding of western doorway



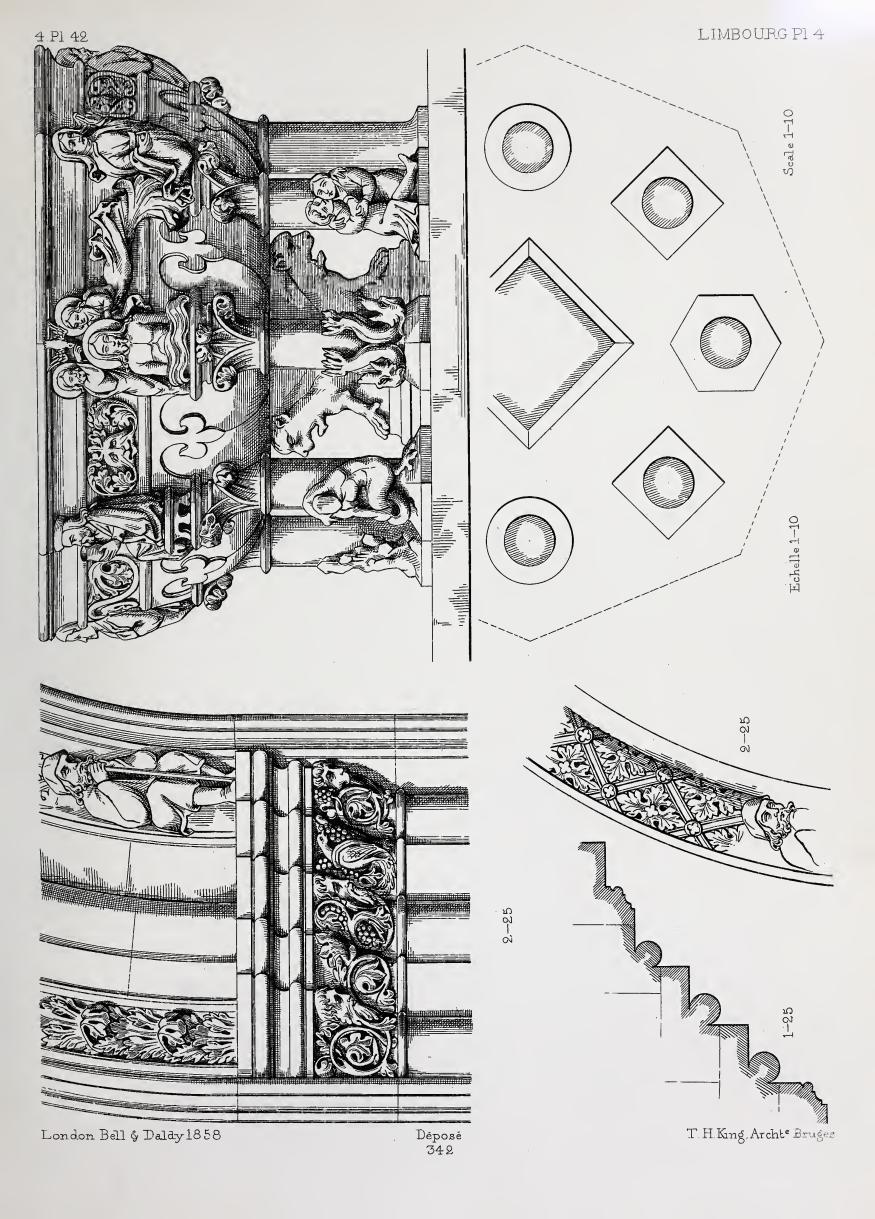














TREVES.

TREVES claims to be the most ancient city of Europe, and records her pretension in the following inscription on a house formerly the Town-hall:—

"Ante Romam Treveris stetit annis mille trecentis Perstet et æterna pace fruatur. Amen."

But, however this may be, it was assuredly a place of great importance under the Romans, and the magnificent remains yet existing of their masonry are of the greatest interest to the antiquarian student. Besides the gate, bridge, and basilica converted into a church, yet almost perfect, many of the chief buildings of the city stand on the sites of ancient Roman structures, and are erected with their fragments and materials. The Cathedral is said to have been, in origin, a Roman structure, and to have formed part of a palace of the Empress Helena, who gave it up for Christian worship. Four granite columns, occupying the centre of the Church, formed part of this, three of which are still incorporated in the work.

So early as 336, we learn from Athanasius that Churches were being erected for the use of Christians at Treves.

The first mention made of this Church is, that Bishop Nicetius repaired it in the sixth century. It was undoubtedly injured when the Romans burned Treves, in 882. Archbishop Theodoric restored the Churches of Treves in 975, but it does not appear that this monument was of the number; for, when Poppo was named to the see, in 1016, it is said to have been fallen into ruins for many years.

With his accession commences an authentic record of the diocese, from which we learn that Poppo undertook to repair the Dome, injured by the fall of one of the four marble columns, and that he strengthened the work by adding masonry round them, and otherwise enlarged and improved the Church, adding the eastern choir. But the works were only six feet aboveground when the Archbishop, who was encouraging his men and superintending the progress, received a sunstroke and died, in 1047. His successors, Everard a brother, and Udo a son, of Count Everard of Nellengberg, continued the works; the latter completed them before his death, in 1077.

On this occasion the practice, authorised a few years before at Mayence, of burying founders and persons of remarkable virtue within the Church, was introduced at Treves, and Udo was laid in the choir he had carried up. Only twenty years before, Bardo had

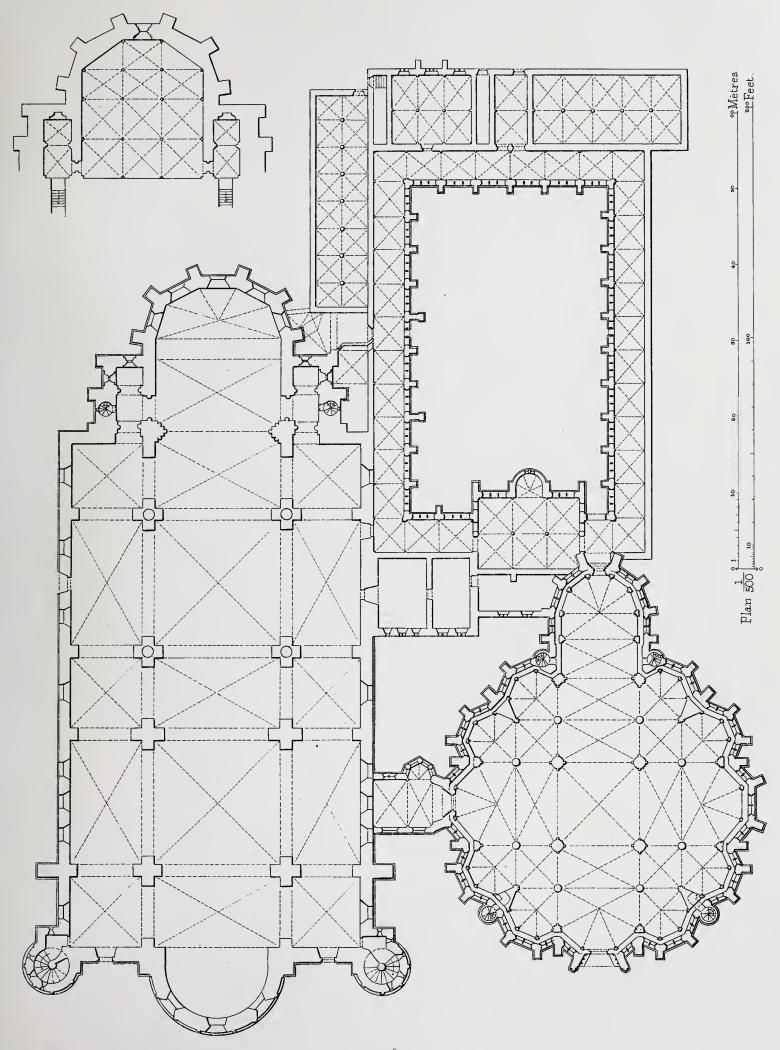
he has left us a very interesting monument, proving the skill with which he has satisfied the demand made on him, every one will admit.

The vaulting is ingeniously combined; the principal dead weight is sustained by slender isolated columns, only three feet in diameter, and the lateral thrust of the vault almost neutralised by the disposition of the Chapels projecting at each angle.

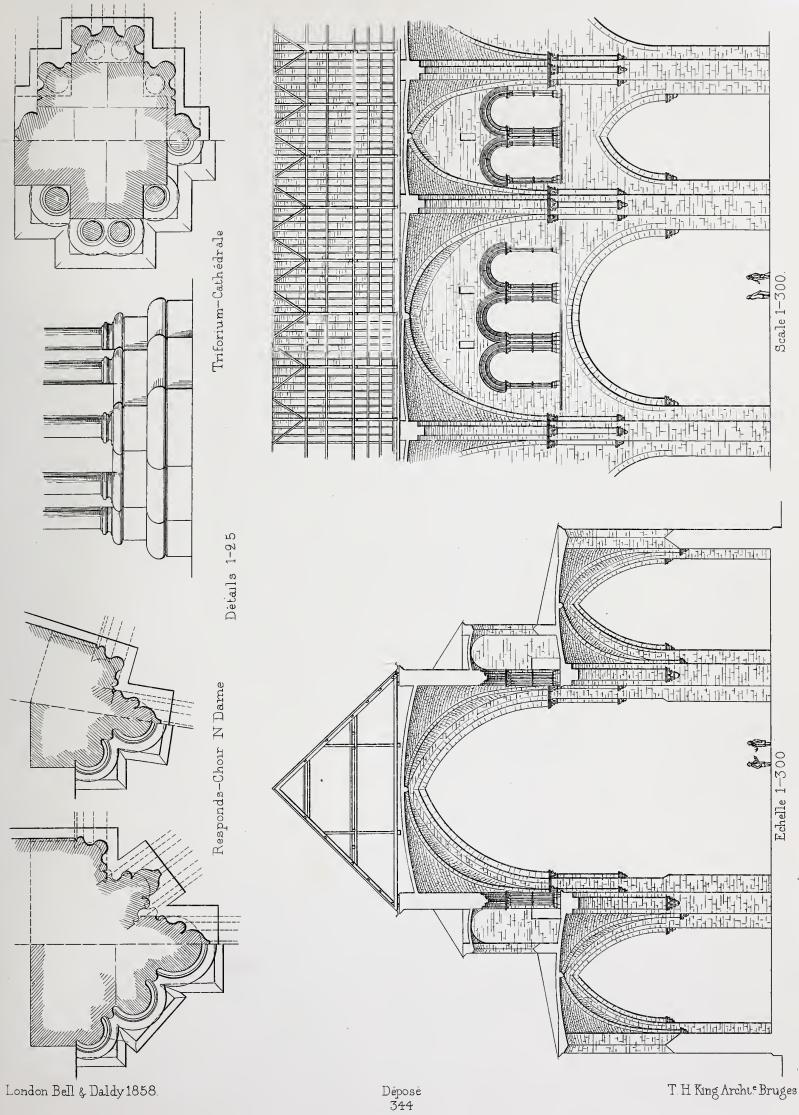
The effect in the interior of the nave is scarcely pleasing, from the absence of sufficient appearance of strength between the sills of the clerestory windows and the crowns of the arches. The want of a triforium is felt; yet the weakness is in appearance rather than in fact. The two ranges of windows in the choir are not at all disagreeable, and the depth afforded them as the eye catches the lateral view of the responds satisfies the spectator by the appearance of increased solidity which it imparts.

PLATE I.	Ground plan of the Dome: plan of crypt under the east choir of the Dome: ground plan of the Church of Notre Dame: plan of cloisters, chapterhouse, and remains of ecclesiastical buildings	at	1	in	500
PLATE II.	Transverse section of the Dome: interior elevation of two bays of the same Section of pier and archmoulds of the triforium of the Dome: elevation of base of pier of same: section of responds of choir and of angle of apse of choir of Notre Dame, with moulding of the ribs of groining set to same				
PLATE III.	Elevation of eastern end of chapterhouse and cloisters adjoining: transverse section of same	"	1	in	100
	Elevation of west doorway of the Church	"	1	in	50
PLATE IV.	Transverse section, one half of transept and one half of nave and aisle of Church of Notre Dame Fig. 1. Section of pillar of transept, with archmoulds and groining				
PLATE V.	Longitudinal section, with interior elevation of the nave and lantern, and choir of the Church of Notre Dame	,,	1	in	300

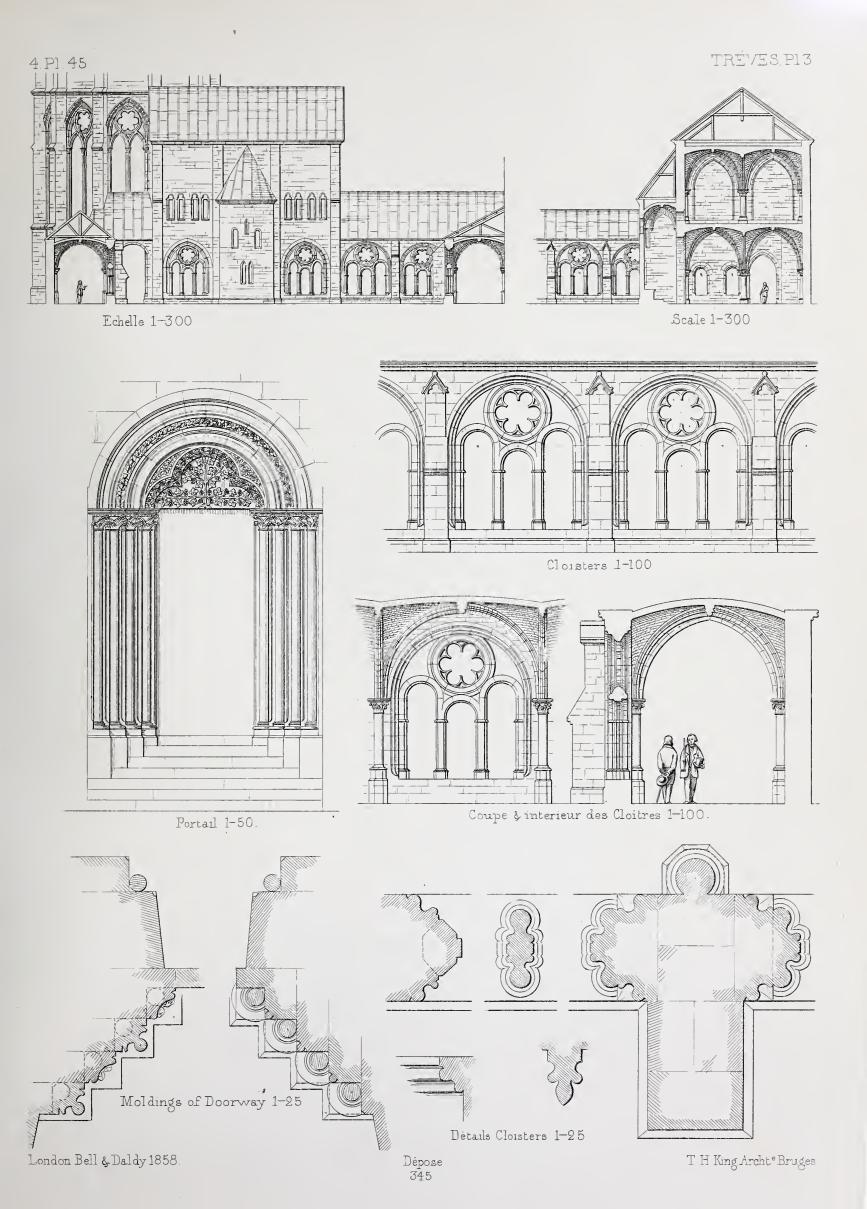
4.Pl.43. TREVES, Pl.1



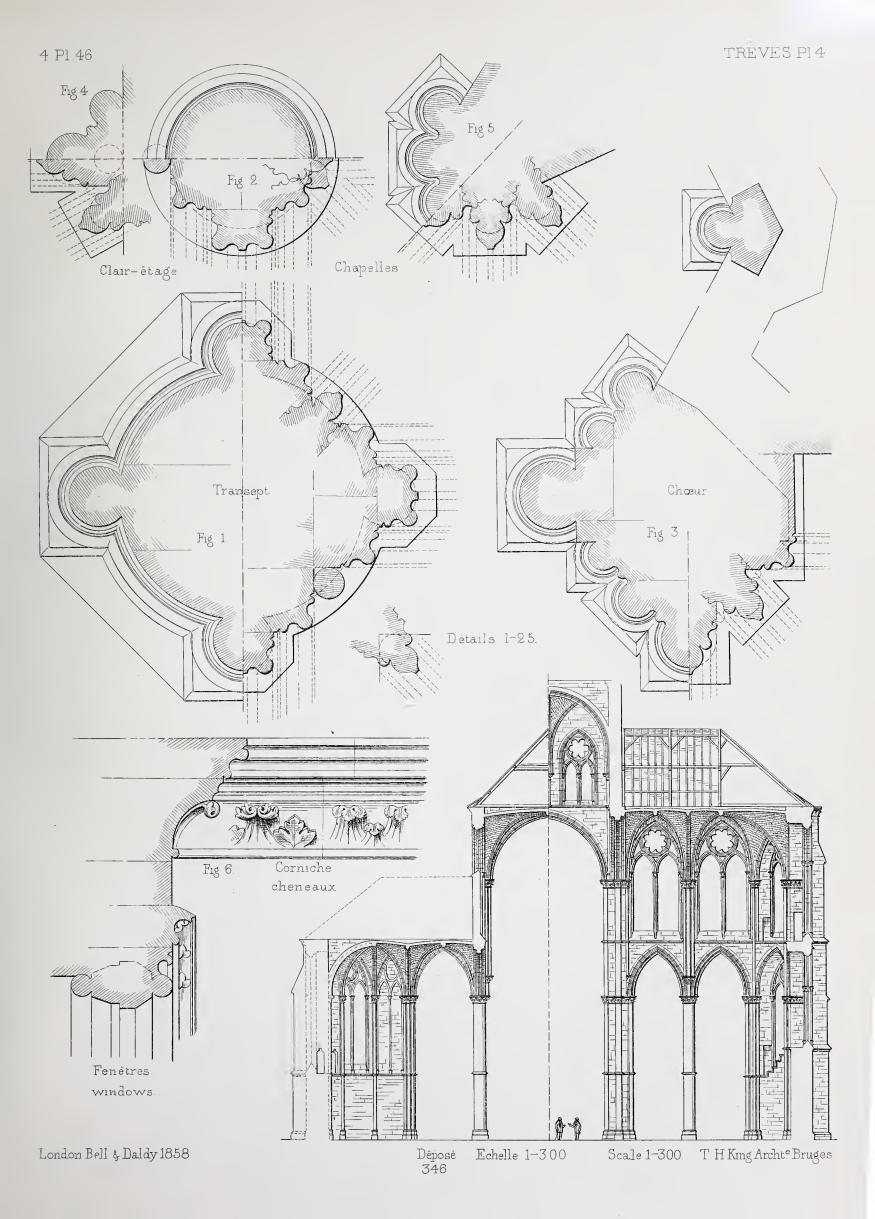




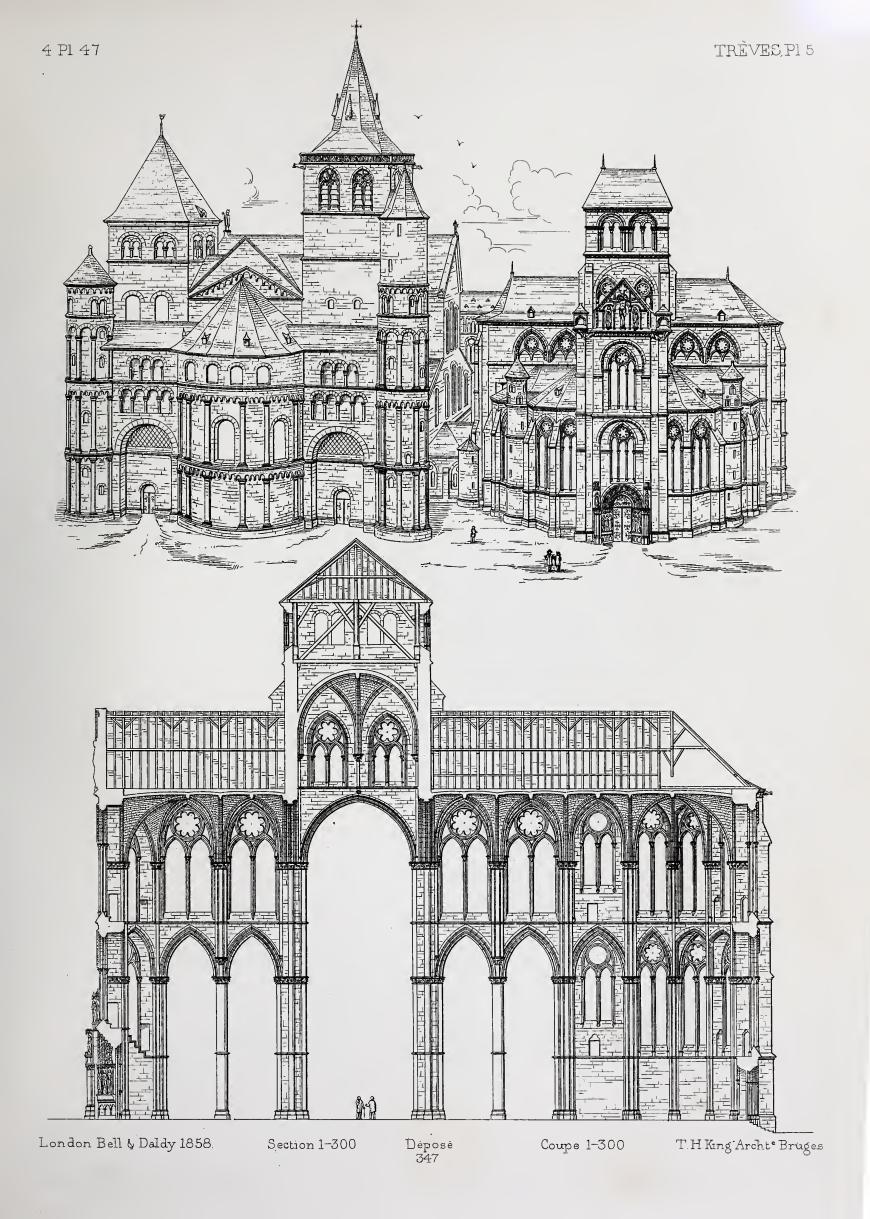














LUBECK.

Lubeck occupies a small independent territory, surrounded by the Duchies of Mecklenburg-Strelitz, Oldenburg, Holstein, and Lauenburg, extending on the northern side, between Holstein and Mecklenburg, to the Baltic. Its possessions were formerly scattered in the neighbouring Duchies; but by the Diet in 1803, and a treaty with Oldenburg in 1804, a continuous tract was allotted to it in exchange for outlying portions.

We have no written evidence of the foundation of the old town of Lubeck, but it is pretty certain that a flourishing commercial place existed here in the eighth century.

The Wilzen, a Slavonian tribe, held it until Henry king of the Obstriti drove them out, and established his own residence within its walls. This old Lubeck was situate on the banks of the Schwarten, a tributary of the Trave. In the year 1139 the Rugians seized the town, and wholly destroyed it; upon which Adolphus de Schowenberg, a count of Holstein, founded the present city of Lubeck in the following year, on the banks of the Trave. The first inhabitants were fugitives and settlers from Westphalia and the Netherlands, and merchants from Bardewick; but Henry the Lion, duke of Saxony, angry at the detriment it occasioned his own town of Bardewick, did all in his power to interrupt its prosperity.

In 1157 the young city was nearly destroyed by fire; and the following year Adolphus, finding it in vain to struggle against his more powerful neighbour, ceded it and its territory to the said Henry the Lion, who undertook the rebuilding of the town, surrounded it by walls, appointed magistrates from amongst its own citizens, granted a free trade with the northern nations, and established for its government "Das Lubische Recht;" a code which acquired some celebrity at the time, and was even adopted for use in other countries and cities.

So remarkable was the progress of the new city that in 1162, at his own request, Gerald, the twelfth Bishop of Oldenburg, obtained the transfer of his see to Lubeck. His see had existed at Oldenburg since 952, having been established by the Emperor Otho I. Churches dedicated to St. Peter and St. Mary were already founded, and he immediately commenced a Cathedral, within which he was buried: his remains were transferred to the new choir, where they repose to this day.

No part, however, of the Church built by Gerald now exists, unless it be the porch of the north transept.

Conrad succeeded, and died at Tyre in 1169.

The city was again a prey to fire; and shortly after we read of Henry, abbot of Brunswick, as its third Bishop. In his time Duke Henry laid the foundations of the Churches of St. Nicholas and St. John the Baptist; and the Benedictines commenced their monastery, under the dedication of St. John the Evangelist, in the choir of whose Church the Bishop was buried.

In spite of continual struggles and change of masters about this time, Lubeck seems to have acquired that consideration in wealth and power which continually increased until it became the head of the Hanseatic League.

Henry the Lion being put under the ban of the Empire, Lubeck was forced to submit to the Emperor Frederick I., during whose absence in the Holy Land Henry suddenly returned from England and recovered it. Three years after he yielded to the Count of Holstein, Adolphus III. (1192). Ten years later (1201) it was seized by Waldemar, brother of Canute, king of Denmark. The government of the Danes, however, proved distasteful, and the citizens availing themselves of an opportunity expelled the garrison in 1226, placing themselves under the protection of the Emperor Frederick II., and obtaining from him a confirmation of their ancient privileges, and the acknowledgment of Lubeck as a free imperial city. A point was thus attained in its history which assured the position of Lubeck. Its fleets commanded the Baltic. Gustavus sought a shelter in its walls against Christian II.; and her voice decided the affairs of the kingdoms of the North.

Several Bishops successively occupied the see, occasionally taking part in the events which contributed to its prosperity; jealous at the same time of any apparent encroachment on the privileges of their state. Among them, about this period, was Burchard de Sarken, first a cantor of the Church, its eleventh Bishop. He was elected, the annals tell us, being about eighty years old, "because he would not be likely to rule long." He, however, lived to the great age of 120; occupying the see for a period of 41 years, during all of which he distinguished himself by the great diligence with which he managed his affairs. If the canons thought to find him a lazy old man, they must have been greatly disappointed. He set about recovering the property of his Church, which had been wasted by his predecessors; economising his revenues to pay the debts they had left, and travelling abroad meanwhile. Disputes between the canons and the convent called him home, for the townspeople were meddling in the matter. This was only the fourth year of his pontificate. Nearly twenty years after, in 1293, his vigour was unimpaired; and when the citizens disputed his rights over the lands near the Church he set out for Rome, where he maintained his cause during a struggle which lasted four years. His economies enabled him to meet the expenses of this, to add considerably to the Cathedral estates, and to augment and improve the condition of many churches and parishes of the see, which he adorned until the year 1317.

His virtues and diligence were aptly recognised some years afterwards by the execution of a brass to his memory, jointly with John de Mul the thirteenth Bishop, which is one of the most beautiful memorials of the kind in existence.

Henry of Bockholt succeeded to the see. He had been first dean, and then provost of the chapter. A skilful physician, he had become possessed of a considerable private fortune, which he devoted to the completion of the choir of his Cathedral, commenced about sixty years before. He furnished it, too, with pulpit, stalls, and glass. He rebuilt the palace, and endowed some stalls in his Cathedral from his

domains, which he afterwards added to the possessions of the see. Thrifty in his personal expenditure, notwithstanding these expenses, after governing twenty-three years, he died in 1340, bequeathing a considerable sum to his successor. He was buried in the middle of the choir he had built, sub imagine fusilis elevata, where his remains still repose. A sketch of the bronze monument and effigy will be found on Plate 10. It is well executed, and the engraving remains perfect to this day.

John de Mul, thirteenth Bishop, commenced his career as schoolmaster. He was elected by the chapter unanimously, and consecrated by the Archbishop of Bremen; several of his coprovincials assisting at the ceremony. On the same day he consecrated the new choir, which his predecessor had completed. He busied himself in consolidating the possessions of his see, and by permission of the Count of Holsace fortified his country-house at Uthin. The Chapel on the north side of the Church near the sacristy, where his remains are deposited, along with those of his predecessor Burchard, under the brass slab to which we have alluded above, was erected by him.

Bertram succeeded in 1349, fourteenth Bishop, and was the last who occupied the see in tranquillity and prosperity. Henry count of Holsace decided a law-suit about the town of Uthin in his favour. He enriched the sacristy of his Church by presents of many gold and silver vessels, and a very valuable mitre for the use of his successors, on the condition that it should not be carried beyond the city and diocese of Lubeck without a special consent of the chapter. Besides this he added several manors to the possessions of the see, and after twenty-seven years' labours was gathered to his fathers in a good old age.

John Kleindinst, three times elected by the chapter, was at last confirmed by the Holy See; Nicholas à Misna, and Conrad of Geisenheim, secretary of the Emperor Charles XI., having been preferred to him on the previous occasions. He lived, however, only one year to enjoy the dignity.

Everhard of Attendornt, dean of the Church, was elected his successor, and the eighteenth Bishop. His family was highly considered in the city. His half-brother was proconsul, his sister was abbess of a religious house, and himself at the same time ruled the monastery of St. John within the walls, and presided over the diocese. He devoted a large sum to improving the property at Uthin, and built a Chapel in his Palace at Lubeck, occupying the see eleven years.

John of Dulmen, scholar, doctor of decrees, and auditor of causes of the Apostolic Palace, succeeded as nineteenth Bishop; by the appointment of the Pope, not by the election of the chapter. He added four farms to the possessions of his see, situate in the commune of Gamel; and got rid of the soldiers from that place, who had hitherto had the chief power there. His unwillingness to enter on disputes was such that he allowed a good many encroachments to pass unnoticed, and this indisposition to trouble himself growing on him with age, his successor summoned his executors and laid hands on everything he left to compensate the Church for the damages sustained by the negligence during the twenty years which he presided.

John Schelen, dean of Bremen, canon of Lubeck, licentiate of decrees, went to Rome, at an expense of 1000 gold pieces, for confirmation. All Europe at this time was greatly alarmed at the encroachments of the Turks, and this Bishop was sent on behalf of the whole nation, after the death of Sigmund, to Albert his son-in-law and successor, who had fixed his camp at the furthest extremity of Hungary. Fatigued by the journey

he caught a fever, to which he succumbed in Hungary, and was buried in Vienna, in the nineteenth year of his reign.

Nicholas, the twenty-first Bishop of Lubeck, first a schoolmaster, and then dean of the Church, was elected by the chapter on scrutiny, and confirmed by Archbishop Baldwin, at an expense of fifty gold pieces. He bestowed a great deal of money on his Church, and on the monasteries of his see, made many foundations, and bequeathed a valuable library and collection of plate to his successors. He was offered the Archbishopric of Riga, but refused, and died after governing ten years.

Arnold of Westphalia, twenty-second Bishop, doctor of decrees, obtained his confirmation from Rome at a cost of 1000 gold pieces. He covered the sacristy of his Church with lead at his own expense; bequeathing his goods to the Church, he died in the sixteenth year of his episcopacy.

Albertus of Krummedyck, canon of Lubeck, was consecrated twenty-third Bishop, and occupied the see twenty-three years. He proved a munificent benefactor to his Church; and to this day we witness the roodbeam extended across the eastern bay of the nave, one of the most costly ever executed. The inscription on it is,—

"Anno Domini meccelxxvii. Reverendus in Christo Pater, et Dominus Albertus, Crummedijk Episcopus Lubicensis, hoc magnum opus ad laudem Dei propriis sumtibus fieri fecit."

Thomas Grote, twenty-fourth Bishop, seems to have resigned his see very soon, being unable to agree with his chapter.

Theodoric Arndes stands next: a renowned lawyer and an excellent manager. He cleared off the debts of his predecessor, and governed the see fourteen years, to the satisfaction of his chapter and clergy.

Wilhelmus of Westphalia, dean of the Church, was consecrated twenty-sixth Bishop, and died in 1509.

John Grimholt, twenty-seventh, died in 1523.

Henry Bockholt, twenty-eighth, died in 1535.

Dethlere Reventlow.

Balthazar Bantzow died in 1547.

We have traced thus closely the line of its Bishops, because it affords so good an insight to the style of men filling one of the great sees in those ages. They were all apt scholars, well-trained, and faithful men; watchful over the interests confided to them.

So far as we catch a glimpse at their private lives, they seem to have been pretty much as men of our own days. One spent, another saved, one got into debt, and the successor was busy in getting out of it, with the occasional diversion of a law-suit. Certainly the wealth at their disposal must have been very considerable, for several added farms and estates to the possessions of the see; and when the times seemed likely to be troublesome, the palace in the country at Uthin was fortified carefully against a surprise.

But they were not, for all this, remiss by any means in the discharge of their ecclesiastical duties. The Churches in their care were enriched and embellished in the highest degree; the church fittings remaining to this day are evidence of their taste, and of what these Churches must have been in the days of their glory. The commerce and wealth of the city was unequalled; and even as early as 1350, when, just after the

accession of Bishop Bestrour, the pestilence called the "Black Death" carried off 80 or 90,000 persons, it is said to have been only half the population. These figures are most likely an exaggeration, but two hundred years later we read that the number of citizens able to bear arms was reckoned at 50,000.

For four centuries Lubeck was the seat of government of the Confederation, the repository of its archives, and the station of its fleet; to the command of which she had a right to appoint one of her own citizens. From the dissolution of the Hanseatic League in 1630, to this day, the city has endured numerous storms. The French Revolution was a fatal era. Blücher occupied it after the battle of Jena, in spite of the remonstrances of the citizens and senate; thereby involving it in his own ruin. Bernadotte, Soult, and Murat, drove him from it, and pillaged the town for three days, when many of the defenceless citizens were murdered, and an immense booty carried off. The misery of the place was completed by the quartering of their army within its walls during a considerable time.

Lubeck, like Hamburg, was incorporated in the French Empire in 1810, and only regained its freedom after the battle of Leipsic, in 1813.

The city is no longer fortified; its ancient ramparts, some of the most lofty mounds of earth existing, are now planted with trees, and laid out as walks, from which a picturesque view of the harbour may be had. In its present state Lubeck wears an air of desolation, hardly realisable except to the visitor. It is, nevertheless, one of the most interesting old towns of the north. Its buildings, public and private, almost wholly of red brick, have undergone but little change since the fifteenth century. The great red-brick houses still rear their lofty gables to the street, where the grass literally grows under the feet of the few passers who now tread the ways once thronged by the most renowned commerce of its day. The venerable Rathaus, where the deputies of eighty-five cities once met to discuss the affairs of the Confederation, is worthy of attention; the curious ornament from the door, cast in bronze, is given in Plate 53.

The Cathedral, one of the largest churches of the north, was built, as we have mentioned, at various times. Chapels added to the nave at a late period increase its apparent width; but the Church is low for its great length, being only 68 feet to 410. The aisles are of the same height as the nave; an arrangement frequent in the district, but to which we are hardly accustomed. The piers here, as in the other Churches, are only brick, stone not being obtainable; even the window-jambs and mullions are of moulded bricks, specimens of the sections of which will be found on the page of our ground plan.

Several monuments of old families, a pulpit, and much antique furniture, are to be seen in the Church. The roodbeam we have already mentioned, as the gift of Bishop Albert de Krummedyck. The plates devoted to it, 6, 7, and 8, explain at once the elaborate nature of the work. The beam itself is composed of a great many pieces of timber, deeply moulded and carved, and enriched with pendent tracery and crocheted braces. It stretches across the nave in the westernmost arch, on a line with the transept, instead of surmounting the jubé. The cross is enriched with open tracery, and from each crocket issues the bust of a Prophet, bearing on a scroll a prophecy relating to the Passion. At the four extremities of the cross are the symbols of the Evangelists in medallions, and resting on the beam, in addition to three images of the Blessed Virgin and St. John, those of St. Mary Magdalene and the Bishop kneeling. Between these the dead are seen rising; while the personifications of Justice and Mercy

are set on corbels just by. Adam and Eve standing against the piers of the Church, a host of smaller images and angels, complete this most extraordinary work.

The jubé or roodloft, which crosses the eastern arch of the transept, forming the enclosure of the choir, is also of elaborate workmanship: its construction is in stone, but the tracery and enrichments are carved in wood and applied. An altar occupies the centre bay towards the nave, with window over it, looking into the choir above the stalls, placed back to it, and fitted with shutters to close at pleasure. The stall and bench-ends, and sedilia, which we have engraved, speak for themselves; the nave is filled with benches of the sixteenth-century work.

The pulpit is of stone (date, 1568), with alabaster panels, surrounded by a curious iron railing of same date.

The brass font bears the date 1455. "Im gewisser Lawrenz Grover was, dessen Begrabusskapel sich auch in Dom befindet."

Several old lustres and lamps remain suspended in the nave, which were presented and maintained by ancient guilds in the Church.

A lamp in the north aisle, given Plate 11, hangs next the monument on the preceding plate, which was erected to the memory of Albert Biscope in 1461, of Bruges in Flanders, who left money for its maintenance, and for a service to be holden at Our Ladye's tide.

The lustre given Plate 9 is very curious, and belonged to the Woolstaplers. The angel, which belonged to the Millers' guild, is a pretty way of suspending a light.

The Coopers' had their lamp, given Plate 15, along with torches of other confraternities.

Two plates, 13 and 14, are devoted to a portion of the monumental brass of Bishops Burchard de Sarken, and John de Mul; one of the finest existing specimens of this kind of memorial. The engraving is as fresh and perfect as on the day of its execution.

In a Chapel on the north side of the nave, over an altar, is the well-known picture of Hemling; in itself an attraction which should carry every art-student to Lubeck. Dr. Waagen's words shall be followed in its description. It consists of large altarpiece, with double wings.

"On the outer sides of the first pair of wings is the Annunciation, in chiaroscuro. The two figures are of slender and elevated character, the heads of great sweetness and refinement, and the draperies of excellent taste and very careful modelling. On the inner sides of these wings are SS. Blaise and Egidius; and on the outsides of the next pair of wings John the Baptist and St. Jerome. The four figures are among the finest specimens of the master's art. The inner sides of the last-mentioned wings are connected in subject with the centre picture. The right wing contains scenes from the Life of Christ, from the Passion in the Garden to the Bearing of the Cross, which proceed from the background and terminate in the foreground. The centre picture shows the Crucifixion, including the two thieves—a composition of thirty-five figures. This is the most important representation of the subject which the school (he represents) offers, full of original motives, and of admirable carrying out. On the left wing is the Entombment in the foreground, and in the middle distance and background the subsequent events, The date (1491) on this picture is the latest terminating with the Ascension. known of any picture by Memling, and shows him in his greatest perfection."

After the Cathedral, the most important building in Lubeck is the Marienkirche; it

was commenced in 1276, and completed in 1304. It is a vast and lofty edifice, entirely built of brick; even the columns and arches being moulded in that material. The two lofty towers and leaden spires which surmount its west front, and form the most conspicuous objects in Lubeck, are nearly 420 feet high. The Church is without transepts, and although its dimensions are considerable, its outline can in no respect be compared with the great French Churches. The aisles are 67 feet high; massive flying buttresses are carried across them from the buttresses to support the lofty vault of the nave, which rises to the vast height of 130 feet from the pavement.

A lofty turret on the ridge of the roof forms a very beautiful feature in the view of the Church from the north-east. The brief capelle, or chapterhouse, on the southern side, is a very interesting specimen of its period. It is almost entirely of brick, and the sketch of the interior given on our Plate 29 will show at once to what perfection this material can be employed.

The roodscreen and loft remains in the Church almost uninjured, one bay of it is given on our 30th plate. The foliage is exquisite, and the panelurch which forms the front of the gallery deserves attention.

The choir is separated from the aisles by screenwork, partly of brass, some specimens of which will be found engraved on Plate 43.

The organ is a fine one, and dates from the eighteenth century, recently remodelled. Several organs in Lubeck are of nearly the same period, and we have given the cases which are not unworthy of notice.

The Tabernacle, or Sacrament-house, which stands on the Gospel side of the high altar, is one of the most remarkable examples of metal work of its period that can be met with. The drawings of it, carefully to scale, will be found in Mr. King's Orfèvrerie et Ouvrages en Métal du Moyen-âge, vol. ii. Plates 89, 90, 91. Much of the ancient gilding and colouring yet remains. It was executed—an inscription tells us that the work was terminated—in the year 1479. An idea of its importance may be had from its being about 40 feet high. Some stained glass, of which a scrap will be found as a specimen, remains in the Eastern Chapel. It is the work of Francesco Livi, who afterwards furnished the window in the Cathedral of Florence (1436), and was removed to its present place on the demolition of the Burgher Church.

The Dance of Death, painted on panels and affixed to the walls of a Chapel on the north side of the Church, is one of those singular representations, the origin of which has given so much rise to speculation among archæologists. The oldest of which we have any notice does not date further than the fourteenth century, and it is not unlikely that a suggestion, which attributes its introduction to the pestilence which ravaged successively the cities of Europe about 1350, may have some foundation.

The example once set seems to have been followed quickly, and in the fifteenth century we have notice of the existence of numerous Dances of Death, of greater or less importance. One at the cemetery of the Innocents of Paris was painted in 1424; at Dijon by Masonelle, in 1436. Merian engraved one at Frankfort in 1649, which existed in 1441 in the cemetery of the Dominicans at Basle. There were also Dances of Death at St. Paul's in London, at Minden, Amiens, Leipsic, Dresden, Meissen, Anneberg, Berlin, Vienna, Nuremberg, and at the Augustinian Convent at Erfurth. One at Chaise-Dieu, in Auvergne, yet exists. The remains of one are at St. Maclou, Rouen. The finest, however, which exist to this day, are at Pisa, in the cloisters which surround

the cemetery; and recently, if not still, in the roof of the old bridge at Berne, in Switzerland.

Simon Vostre, the celebrated printer, introduced the subject in the margin of many of his books; one, as early as 1502, is well known.

Holbein left one in portfolio, now in the possession of the Emperor of Russia; but that at Basle, and the one in the Marienkirche, which we have delineated in Plates 33 to 42, were wrongly attributed to him, having been executed in 1463; whereas he was born only in 1495. These representations, however edifying at the time of their execution, hardly possess any interest for us beyond that which attaches to the costumes, which are faithfully figured, of the periods. The clock behind the high altar dates from 1405.

In the sacristy is preserved one of those elaborately carved tryptichs in which the German wood-carvers of this century so much delighted to display their skill. It is wrought with the utmost delicacy, and richly gilt; but any attempt at its reproduction, on a scale compatible with our pages, or indeed, we might almost say, less than its real size, would be utterly futile.

Our notice of this Church would be incomplete without mention of Overbeek. Two of his most reputed pictures enrich its walls. In the Eastern Chapel, on its south wall, hangs the triumphal entry of Our Lord into Jerusalem, a picture well known from engravings—an early work, finished in 1825. The other, the Deposition from the Cross and Entombment, painted in 1845, which for devotion and religious sentiment, not less than for the pure and serene tones of its colours, will always remain one of the most remarkable of his works. The venerable artist was born at Lubeck in 1789, and presented these memorials to his native city.

The Jacobi Kirche, of which we have given plan and section, Plate 16, also a brick structure, consists of nave and aisles under one roof, and contains the beautiful, but very late, reredos in stone, given on the following plate, and two organs, the cases of which we have also found place for in our pages.

The Hospital of the Holy Ghost, Plates 18 and 19, was originally founded in 1312, for the accommodation and maintenance of eighty poor persons. It presents a singular west front of three gables towards the street, which forms the Chapel of the hospital; the plan being a short nave and aisles of only two bays, similar to the antechapels of several College Chapels in our Universities.

The long building devoted to the dwelling of the pensioners is now divided by wooden screen-work into cells for about 130; it was originally open to the Chapel, being only enclosed by the screen and roodloft, supported on five arches. Three of the arches of the roodloft are fitted with altars, with tryptichs for reredosses; the other two are doorways. Other altars are erected in the aisles. These tryptichs are fine, and we have reproduced three in Plates 21, 22, 23, 24, very carefully.

The roodloft, of same date as Chapel, is itself not devoid of interest, and the panelurch, which forms the gallery front, is well painted in subjects. A fall in the ground has been availed of to provide cellarage and offices under the secular part of the house, as will be seen from the portion of the lateral elevation and section given on our 19th plate. The interior is 280 feet long, 45 feet wide, and 46 feet high, and is well lighted and airy.

The Petri Kirche, with its massive brick tower, surmounted by a lofty spire,

originally consisted of nave and aisles, of an equal width of only about $17\frac{1}{2}$ feet in the clear, and about 54 feet in height, and, like the Cathedral and Jacobi Kirche, under one roof. At a later period an additional aisle was added on each side, and the roof extended to include them under a single slope. The sandy nature of the ground, and its insufficient resistance to build, may be observed from the breadth given to the foundations of the towers of this and the other Churches of the district. The extension of aisles on either side of the towers in these Churches, in such massive proportions, arises probably from the same cause. The Katherinen Kirche belonged to the Minoriten Friars, and is without towers; a nave of 80 feet high, with clerestory and aisles, but no transept.

The choir for the religious is raised on columns, leaving a crypt under it, the floor of which is level with the nave of the Church. Something similar in arrangement is to be seen at St. Miniato, near Florence. The front of this choir forms towards the Church the roodloft, and is surmounted by the rood, with its images of the Blessed Virgin and St. John on either side still remaining, as figured in our Plate 51. The effect and arrangement of this choir can best be understood by reference to our ground plan, and the longitudinal section on the following plate.

The raised part comprises the south aisle, over which the communication was established with the habitations of the monks, erected on that side of the Church.

Two windows, given in Plate 49, in the Chapel on the north side near the entrance, are the only pieces of stone mullions we noticed in Lubeck, and are of well-designed tracery. One of them is given at an additional scale.

This is the fourth Church with roodscreen, and the third roodcross remaining in Lubeck, which observation will convey clearly to the mind of the student how much has been spared in this city which is of real interest to him.

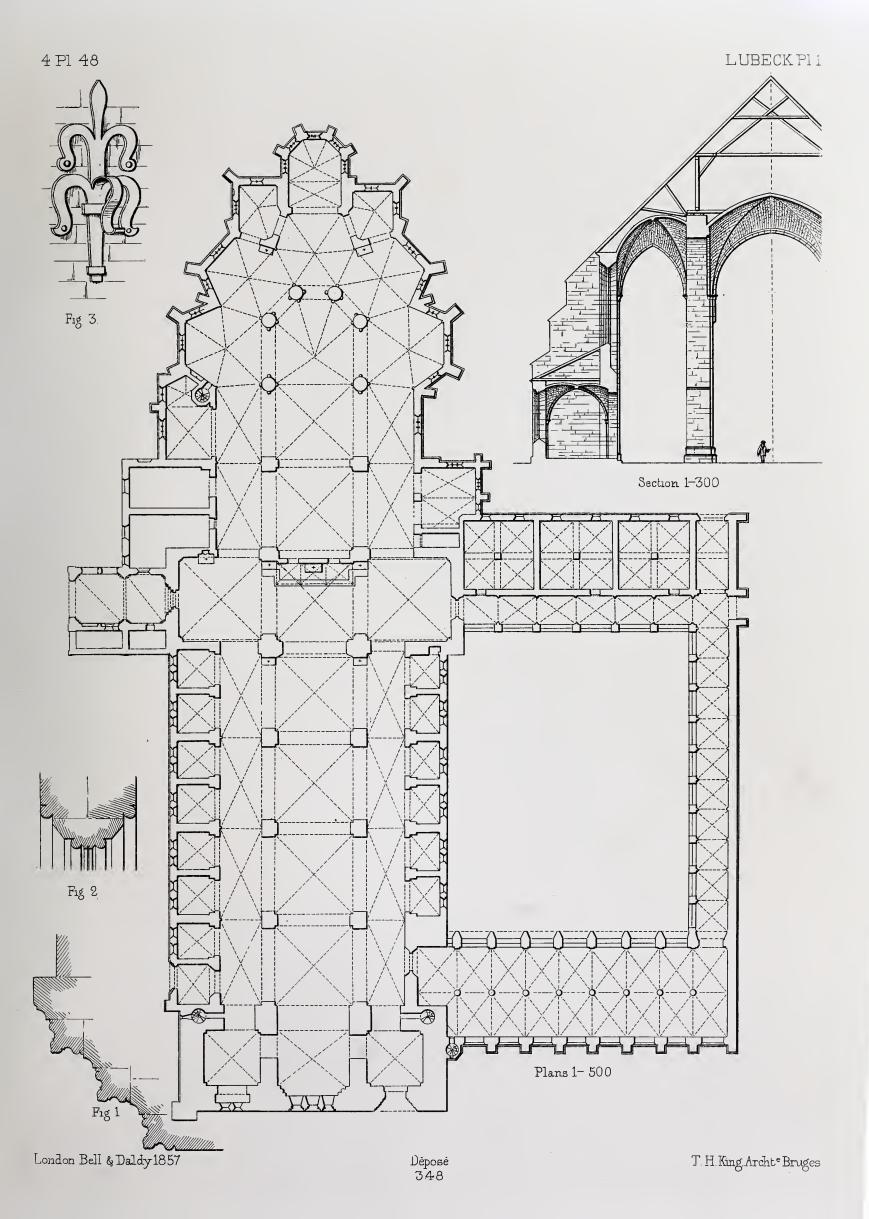
The Church is now desecrated, and is used as a museum, wherein pictures and tryptichs are preserved. One of these, representing St. Luke painting the portrait of the Blessed Virgin, we have given in Plate 52.

PLATE I.	Ground plan of Dome, with cloisters and dependencies	,,	1	in	300
PLATE II.	Elevation of one bay of the roodloft of Cathedral: vertical section of wooden niche and tracery of same: plans of pillar, archmould, and niche				
PLATE III.	Elevation of roodloft from the choir, showing the stalls, door, and staircase: the window at the back of stalls can be closed with shutters; the second shutter is given above: plan of the canopy over the stalls	,,	1	in	25
PLATE IV.	Fig. 1 and 2. Elevations of stall-ends from against the roodloft. Fig. 3 and 4. Bench-ends from the stalls in choir	"	2	in in	25 10

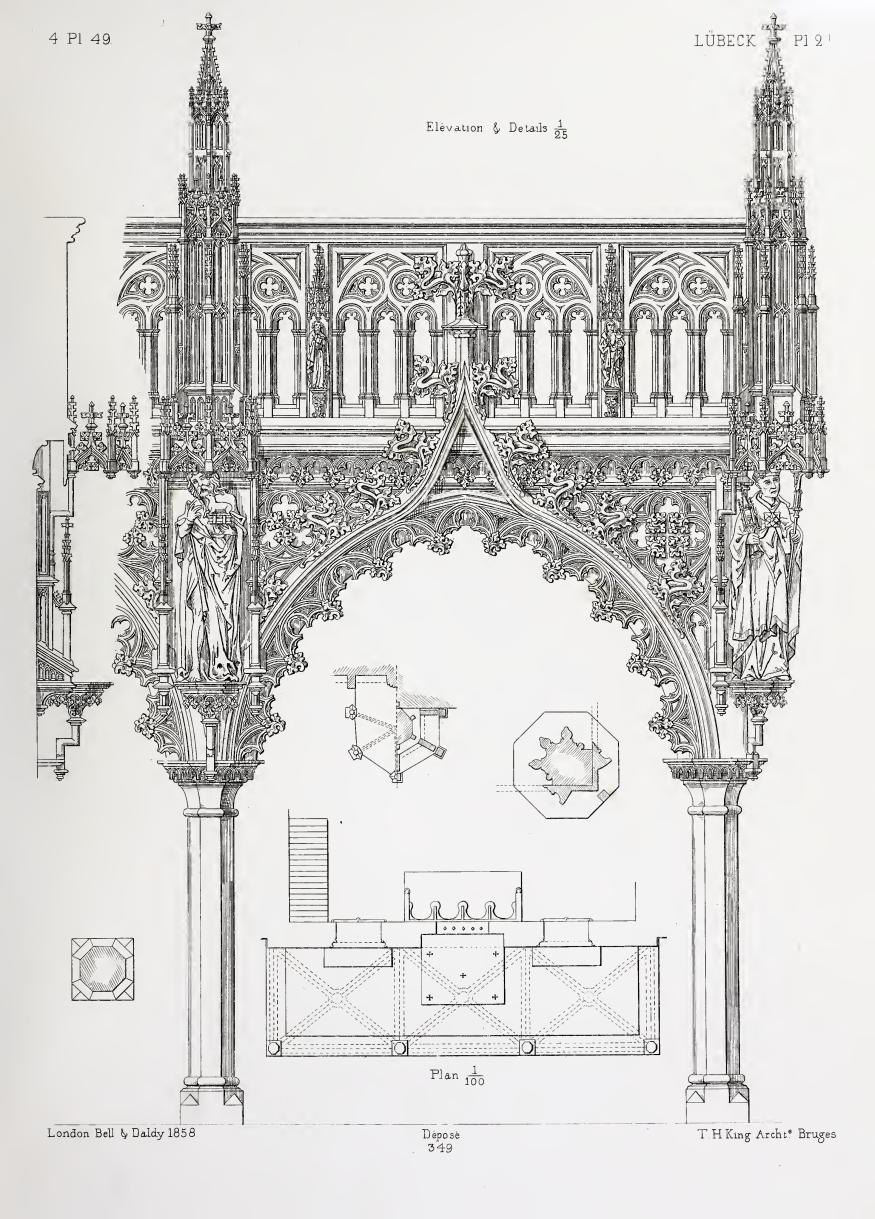
PLATE V.	the shafts, but will be seen by the lateral elevation of one end of sedilia. Fig. 1. Section giving the rise of step and bench of same				
PLATE VI.	Elevation of great roodcross from the beam in nave)			
PLATE VII.	One half elevation of the beam supporting the rood; and of its upright against the pier of transept, abridged in height: sectional profiles of mouldings of the great cross; of the upright and the angle arch: plans of the pendants	77	1	in	25
PLATE VIII. PLATE IX.	Other half of great beam supporting the rood				25 100
	,, 2. Elevation of side		1	in	8
PLATE X.	Monument of a Bishop in plan, and profile from the choir of Dome Details of engraving from the same. Elevation of tomb of Albert Biscope, from the north aisle of choir				
Plate XI.	Bronze lamp suspended before the tomb of Albert Biscope: angel holding taper in brass, painted and gilt, from the nave (one-fourth of real size)				
PLATE XII.	Copper-gilt cross from the top of a banner at Xanten, with knop and plan of knop of same; all real size. The crystals are set over holes pierced in the plate of the cross.				
PLATE XIII.	Specimen of engraving from monumental brass of the Bishops Burchard de Sarken and Jean de Mul, in a Chapel on the north side of the choir of the Cathedral of Lubeck: the dimensions marked in figures.				
PLATE XIV.	Details of figures, reduced from rubbing of the same brass to half size of the original.				
PLATE XV.	Elevations, plans, and details, of two torchlights; the one to the right from the Cathedral, that on the left from St. Peter's Church: brass bason and pricket, suspended in the north aisle of the Cathedral for the light founded by the confraternity of Coopers, and details of the same	27	1	in	10
PLATE XVI.	Ground plan of the Church of St. Peter's at Lubeck	;; ;;	1	in	500 300 100
PLATE XVII.	Elevation of stone reredos in the Church of St. Peter, and details of its moulding	,,	1	in	10
PLATE XVIII.	Ground plan of Hospital of the Holy Ghost and its Chapel				500
	transverse section of Hospital				300 25
PLATE XIX.	Lateral elevation of exterior of the Hospital and Chapel: longitudinal section of Chapel, and of part of Hospital and cellars beneath				
Plate XX.	Carved wooden tryptich from over an altar in the Chapel of the Hospital	"	1	in	10
PLATE XXI.	Elevation of centre part of tryptich, carved in wood, from Hospital Chapel Plans and details of canopies of same.	"	1	in	10
PLATE XXII.	Doors of tryptich in preceding plate	"	1	in	10
PLATE XXIII.	Lower part of tryptich over altar				

PLATE XXIV.	Wooden tryptich over altar in the Hospital Church	at	1	in	10
PLATE XXV.	Ground plan of St. James's Church, Lubeck	"	1	in	300
PLATE XXVI.	Ground plan of Church of St. Mary at Lubeck	"	1	$_{ m in}$	300
PLATE XXVII.	Elevation of west front of St. Mary's Church; the extra height of spire, not admissible on the plate, will be seen at the side	"	1	in	300
PLATE XXVIII.	Sectional profiles of piers of nave and chapels: bosses from intersections of vaulting				
PLATE XXIX.	Perspective view of the interior of the Brief Capelle. Profile of door-jamb and archmould, and of respond, and window-jambs of same Capital and base of pillar, and corbels of responds of same				
PLATE XXX.	Elevation of one bay of roodloft and railing; sections of piers and arches of same Capitals from the same				
PLATE XXXI.	Elevation of organ at the west end of Church				
PLATE XXXII.	Elevations of organs from,— Fig. 1. St. Peter's Church ,, 2. St. James's Church ,, 3. Elevation of cresting from screen of Eastern Chapel of St. Mary's Church				
PLATES XXXIII	I. to XLII. Reduction to scale of the pictures of the Dance of Death in the Chapel of St. Mary's Church	,,	1	in	5
PLATE XLIII.	Details of shafts of brass screenwork from the Churches of Lubeck, principally from the Marienkirche	,,	1	in	5
PLATE XLIV.	Ciborium in elevation, with plans of foot, bason, knop and cover, all full size of the original (from Hoch Elten).				
PLATE XLV.	Two crystal reliquaries, represented in front and side elevations, with sections and details, according to lettering, from the Church of Essen (real size of the originals).	9			
PLATE XLVI.	Round brass candlestick from the Church of Dusseldorf (two-thirds real size). Reliquary in elevation, with plan of foot, knop, and section of crystal (real size). Brass lamp with branches for tapers (from the Church of Waerbeghen), half size of execution.	"	2	in	3
PLATE XLVII.	Detail of stained-glass window from a Chapel in the Church of St. Mary, said to be painted by Francesco Lippi (dimensions marked in figures).				
PLATE XLVIII.	Painting from the ceiling of the Town-hall, Lubeck, and moulding of wooden rib of same, about	"	1	in	20
PLATE XLIX.	Ground plan of the Church of St. Catherine				500
	showing the elevation of the front of upper choir: elevation of west front Fig. 1 and 2. Tracery of windows from North Chapel				300 100
	,, 3. Tracery of same and jamb-mould, enlarged to				25
	of vaulting	,,	1	in	25

PLATE L.	Longitudinal section of the Church, showing interior elevation of nave and the section of the upper choir: elevation of exterior of the north side of the Church	at 1 in 3	300
PLATE LI.	Elevation of roodcross from front of upper choir of St. Catherine's Church; with cresting of gallery parapet (the height of cross is marked in figures).	" 1 in 8	35
PLATE LII.	Carved wooden tryptich, and vertical section of same, from the Church of St. Catherine	,, 1 in 1	10
PLATE LIII.	Cast bronze door-plate from the Town-hall of Lubeck, representing the Emperor and the seven Electors of Germany (one-third size of the original). There are two, one on each door	" 1 in 8	3

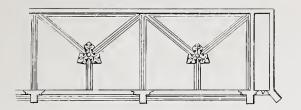






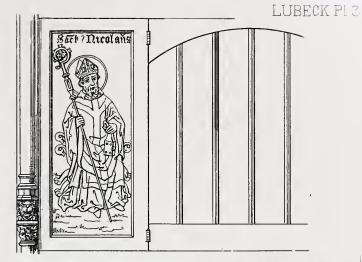


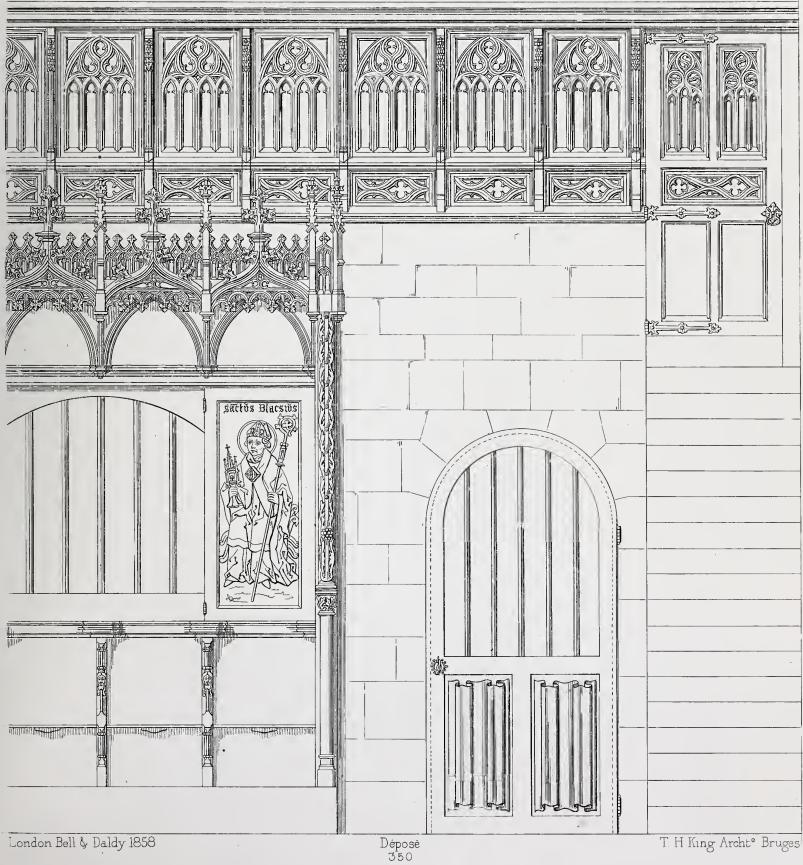




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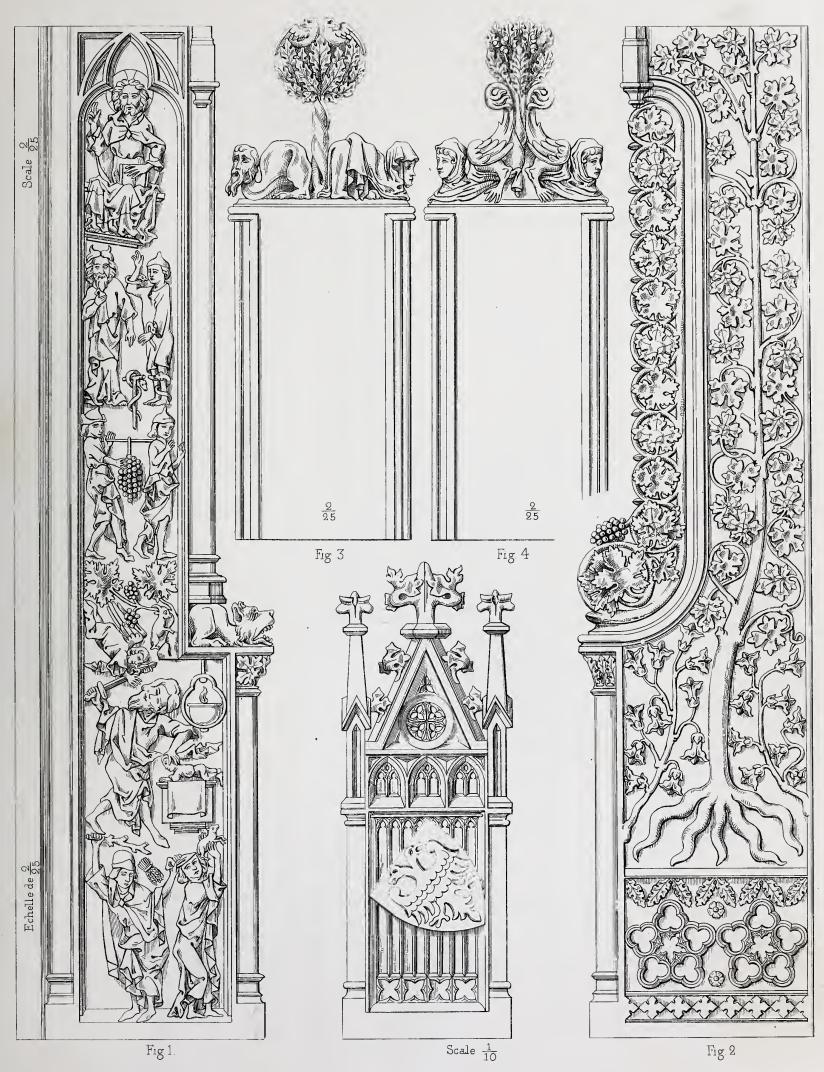








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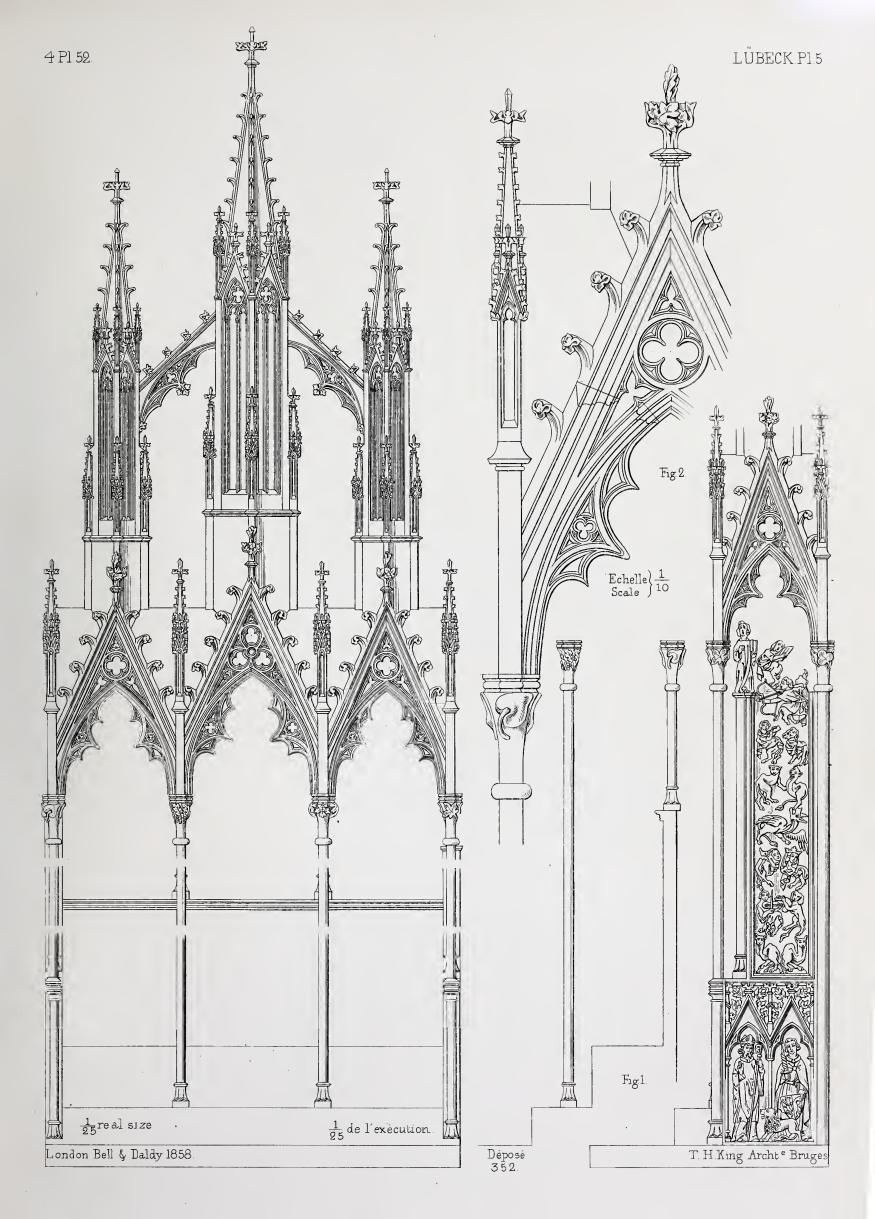


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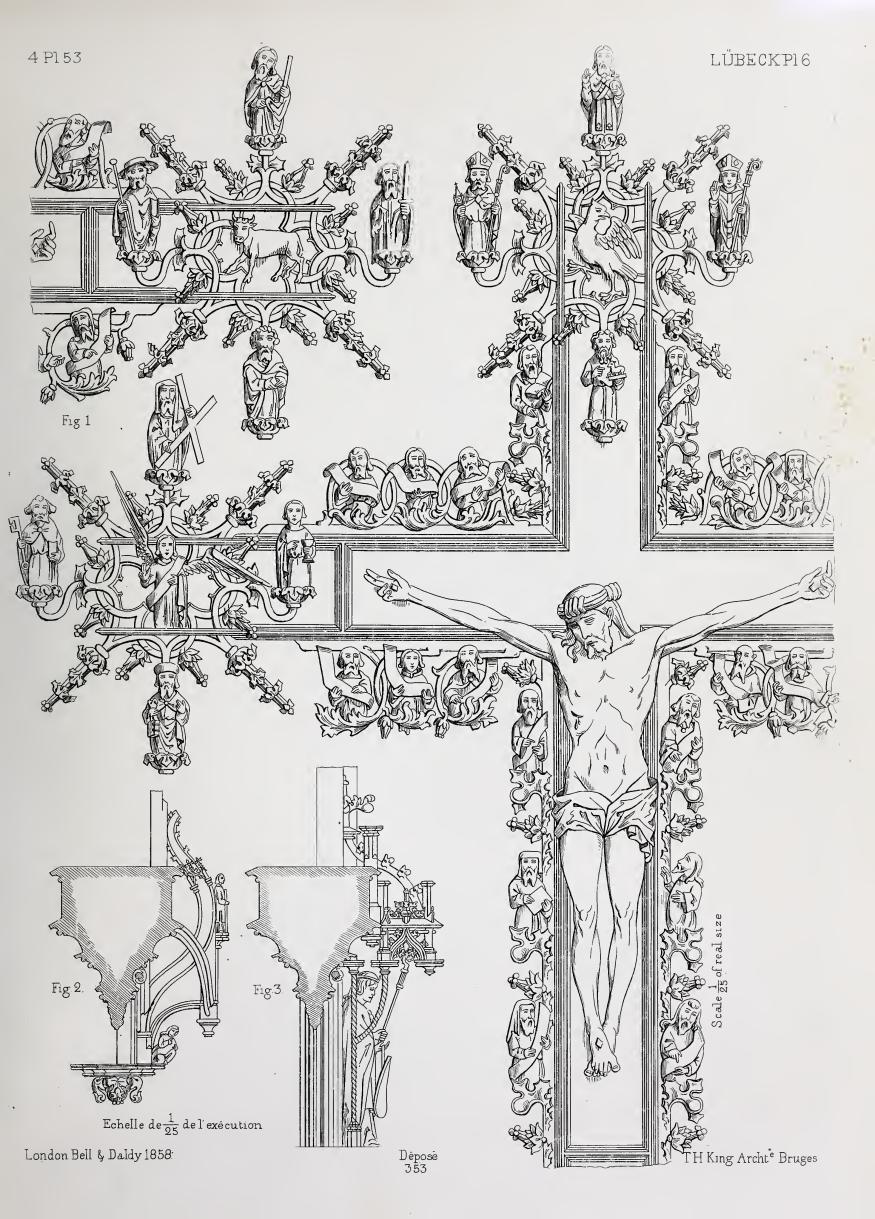
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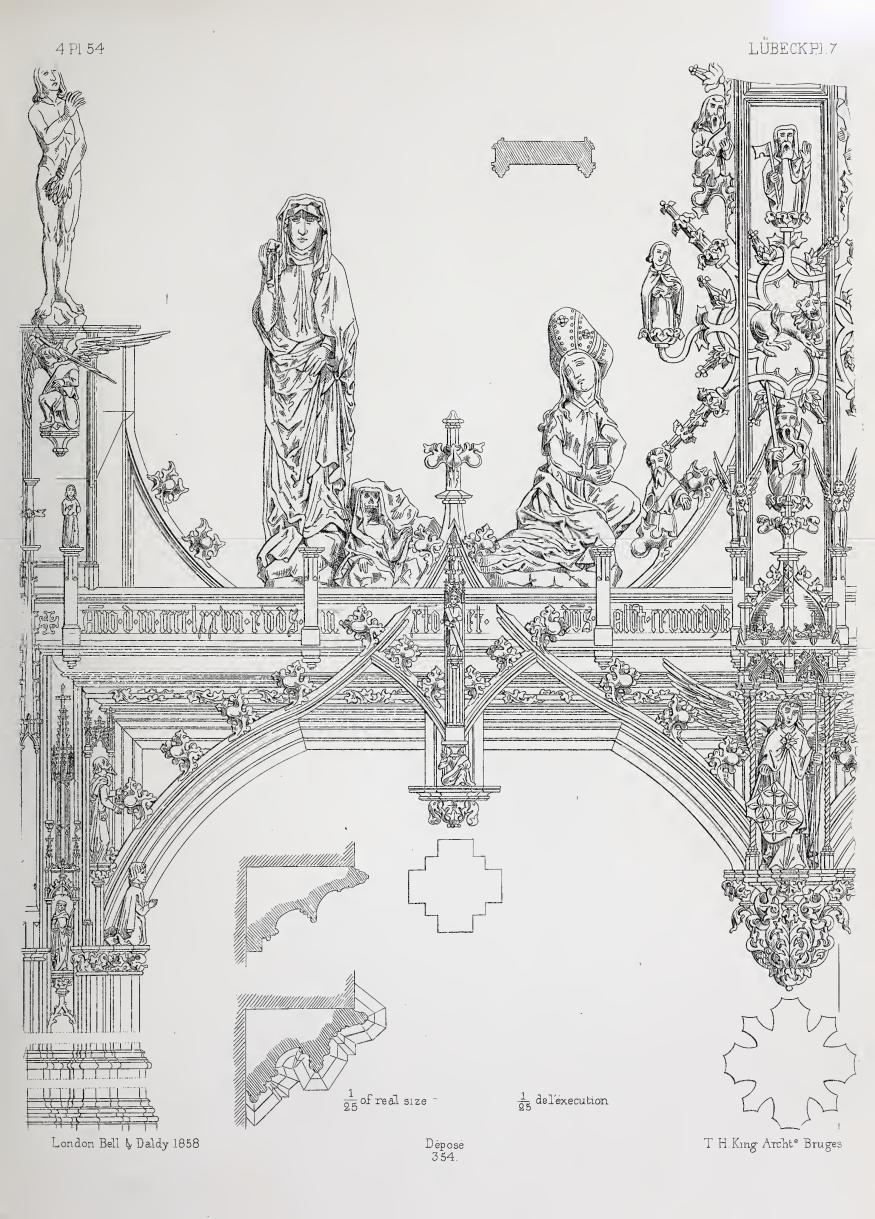




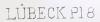


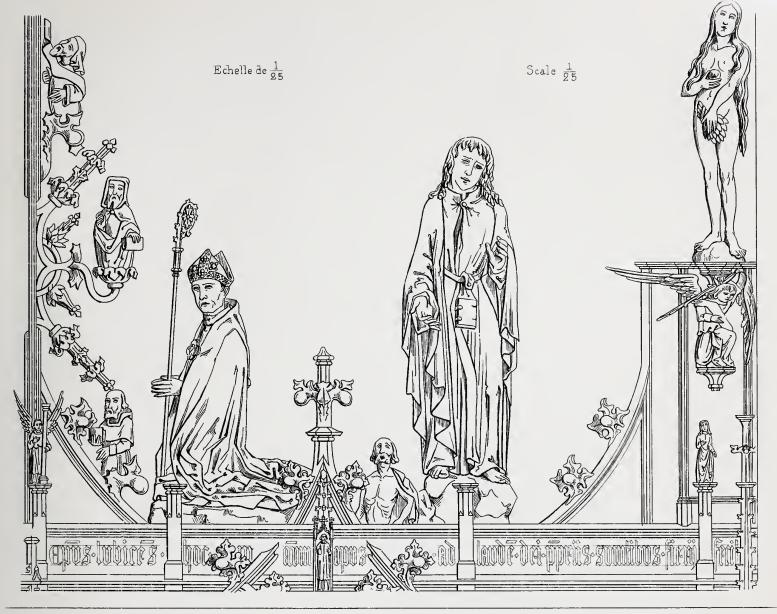


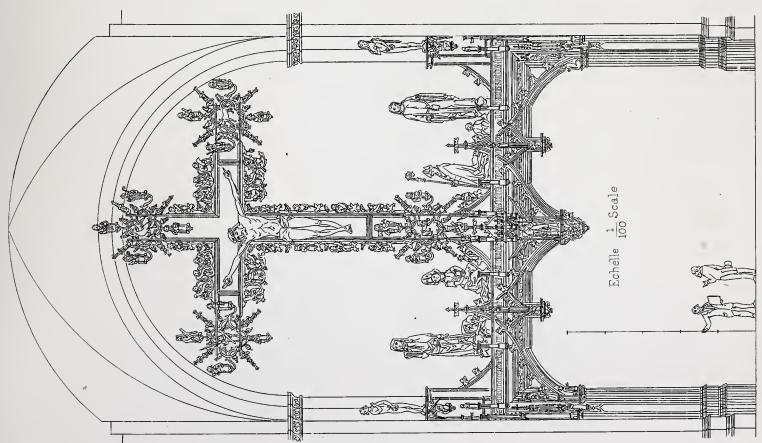




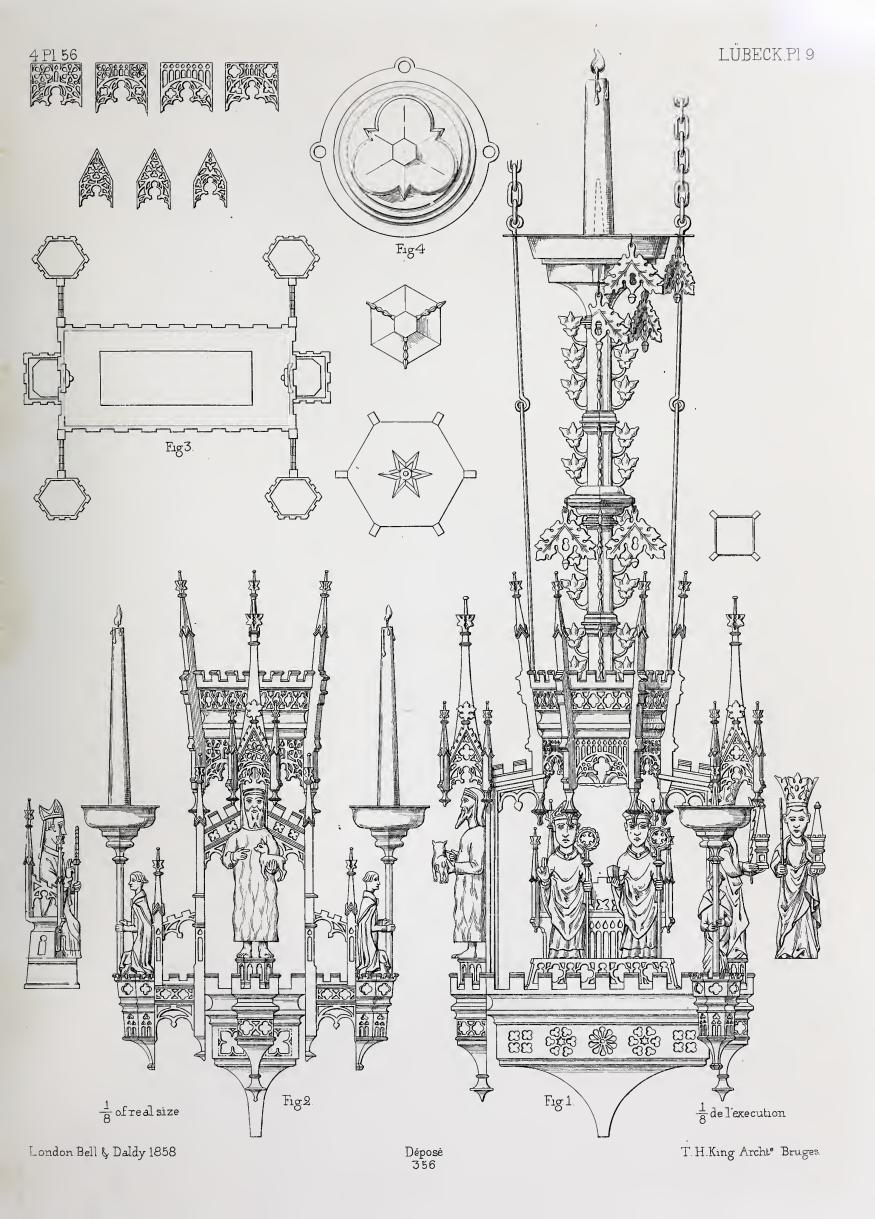




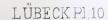


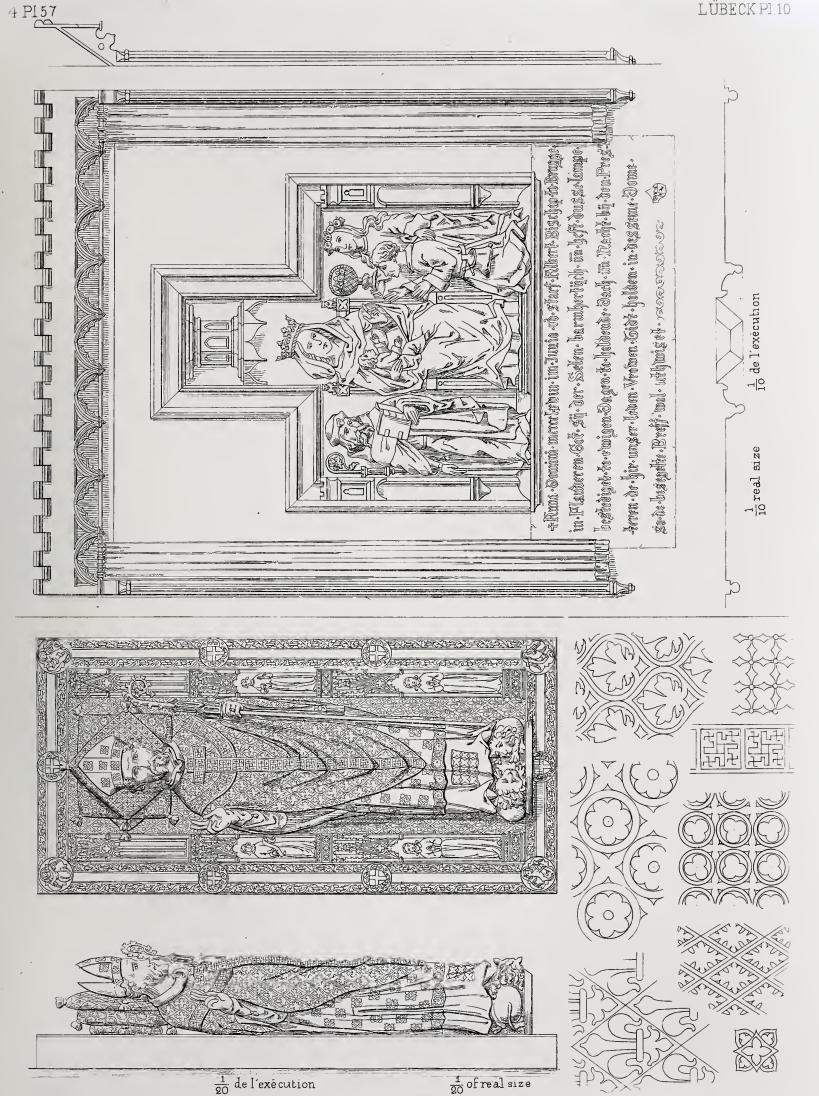








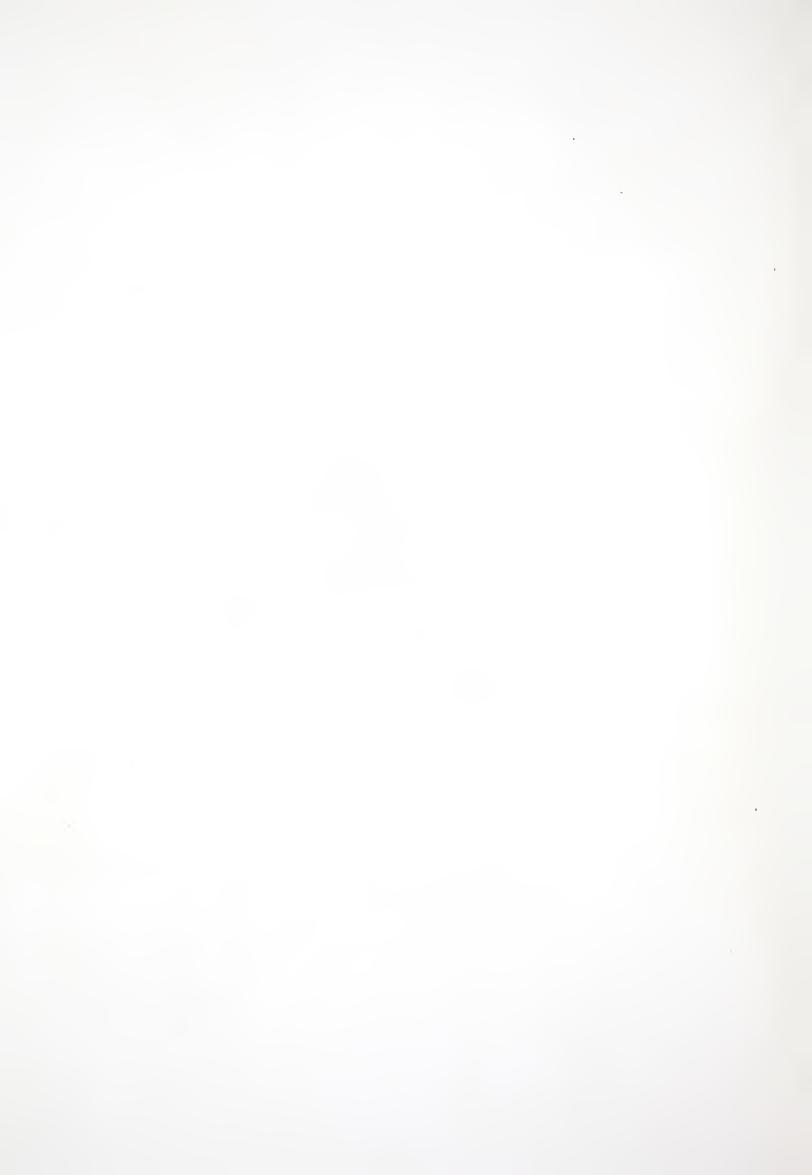


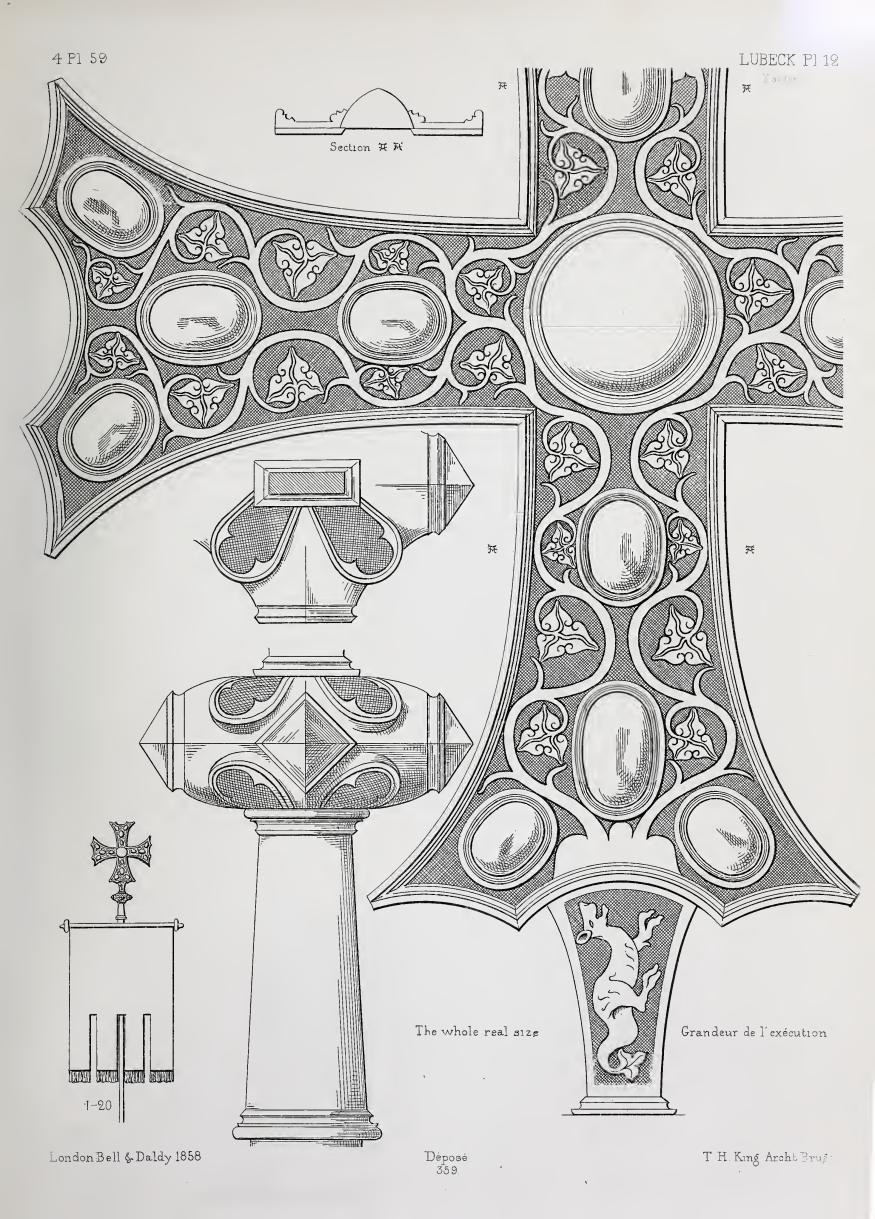


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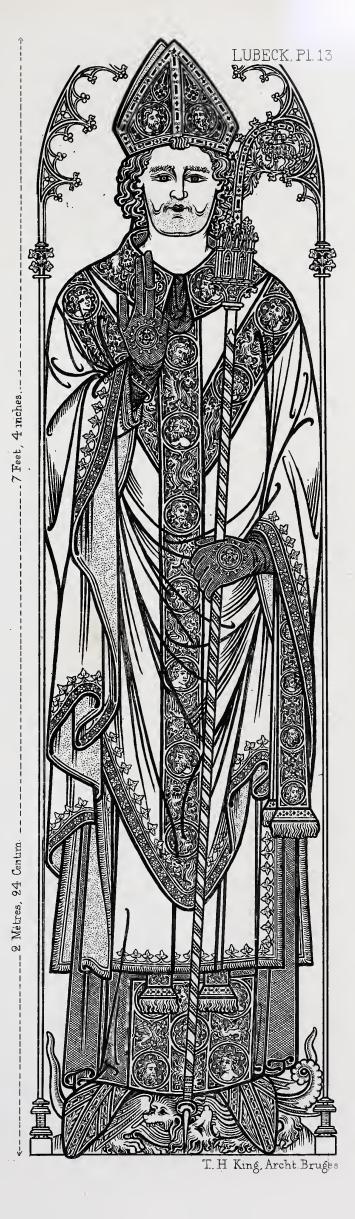
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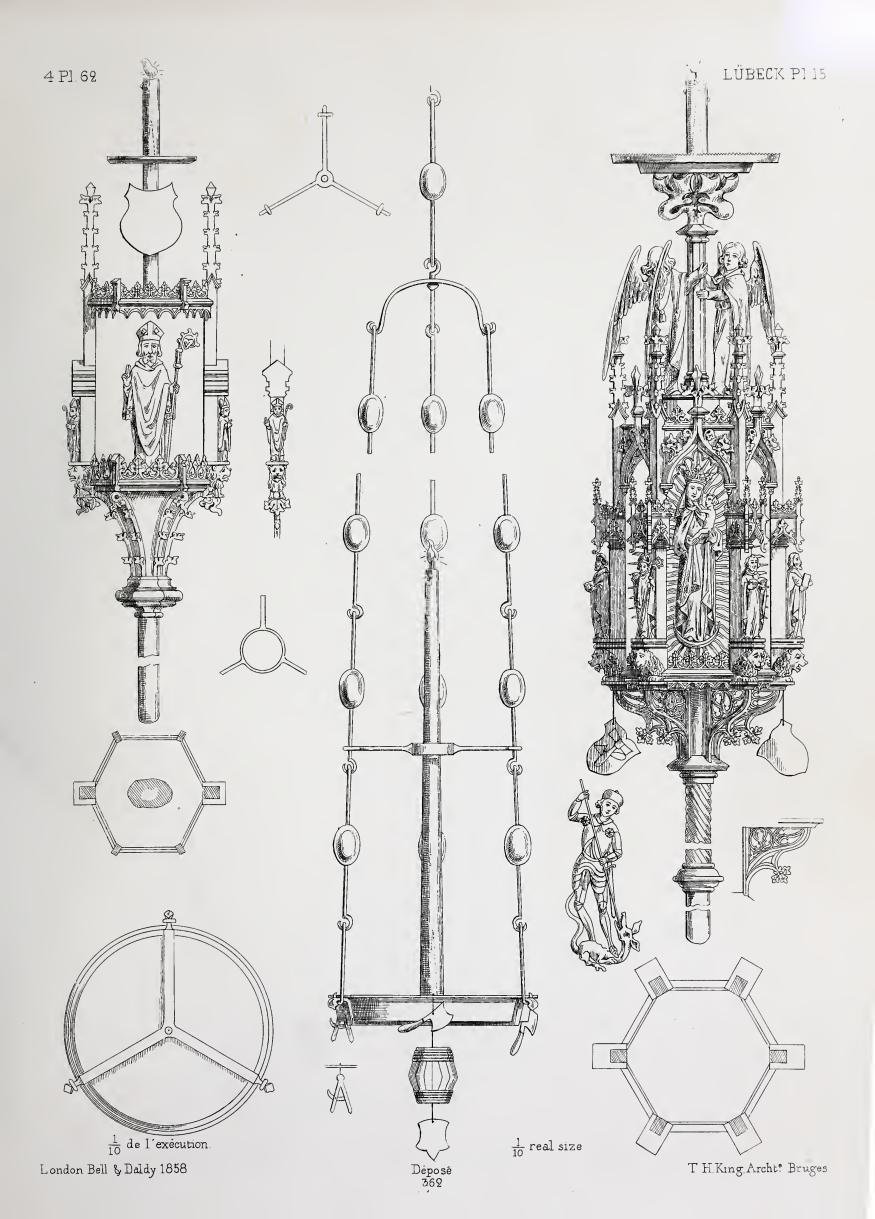


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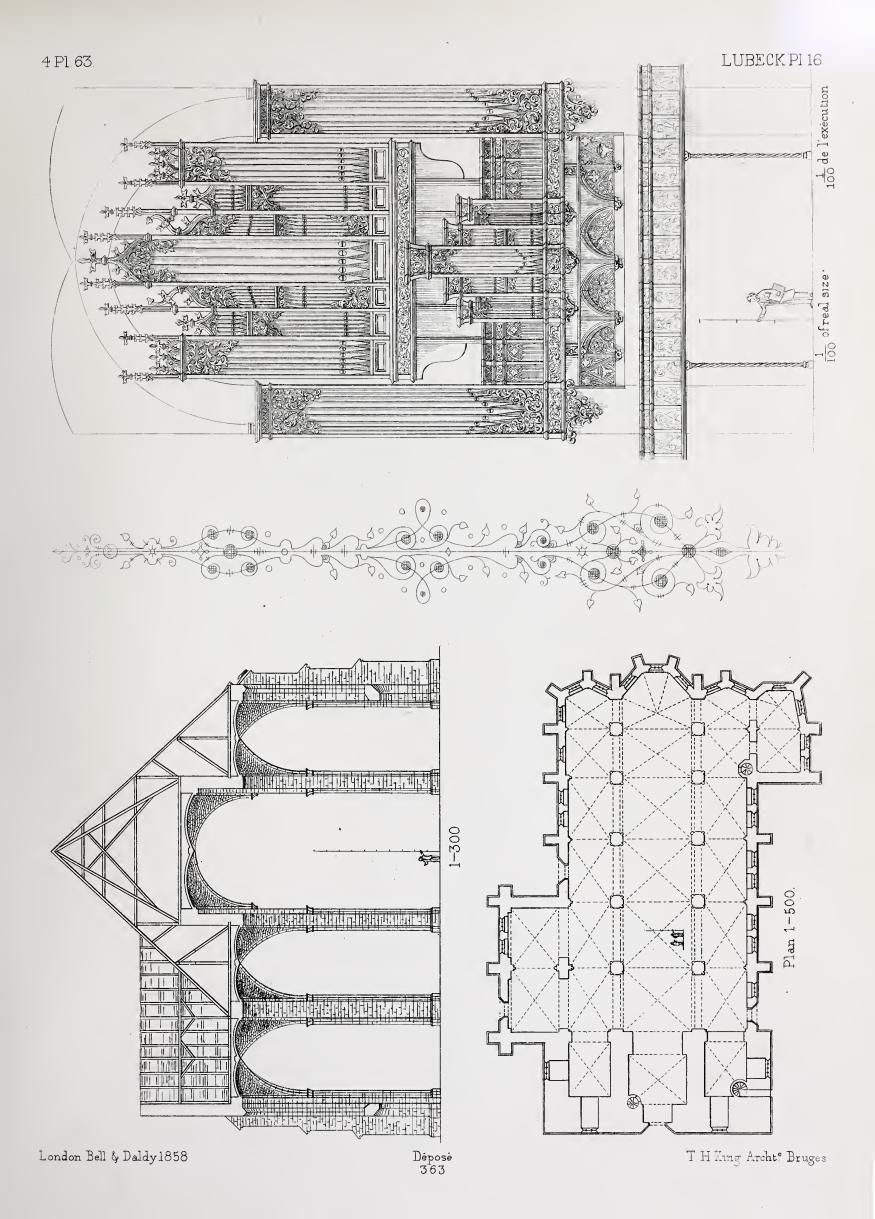




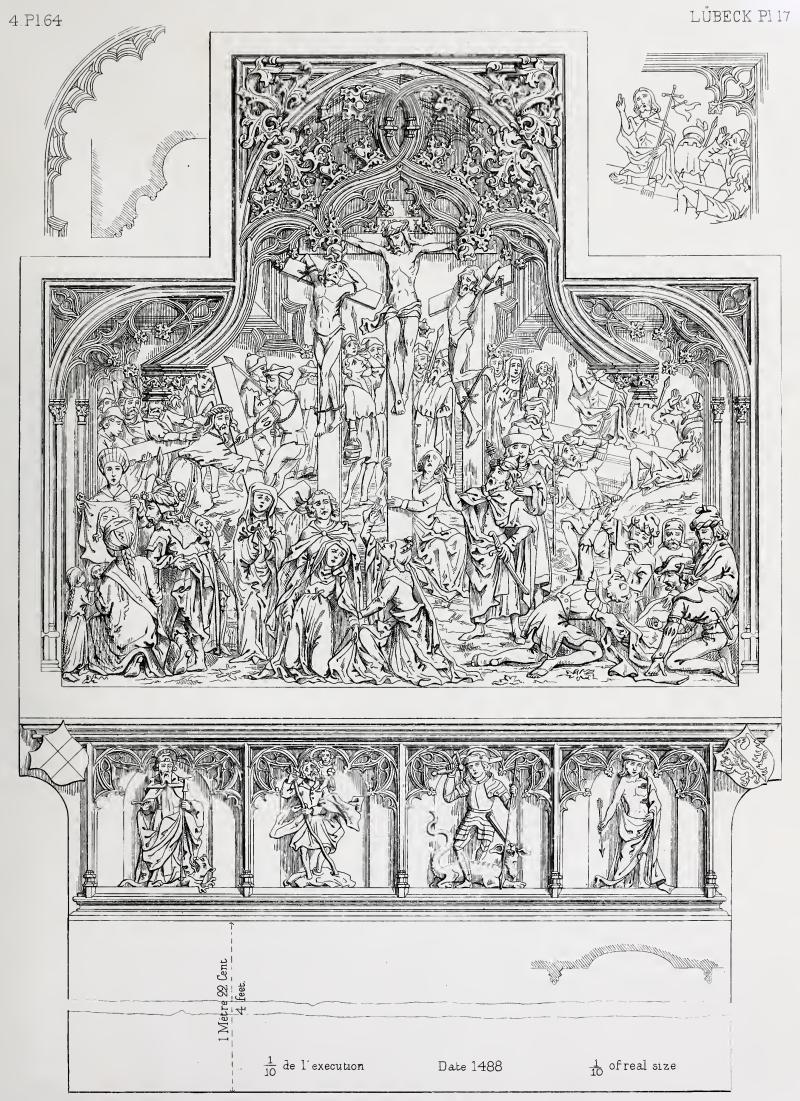




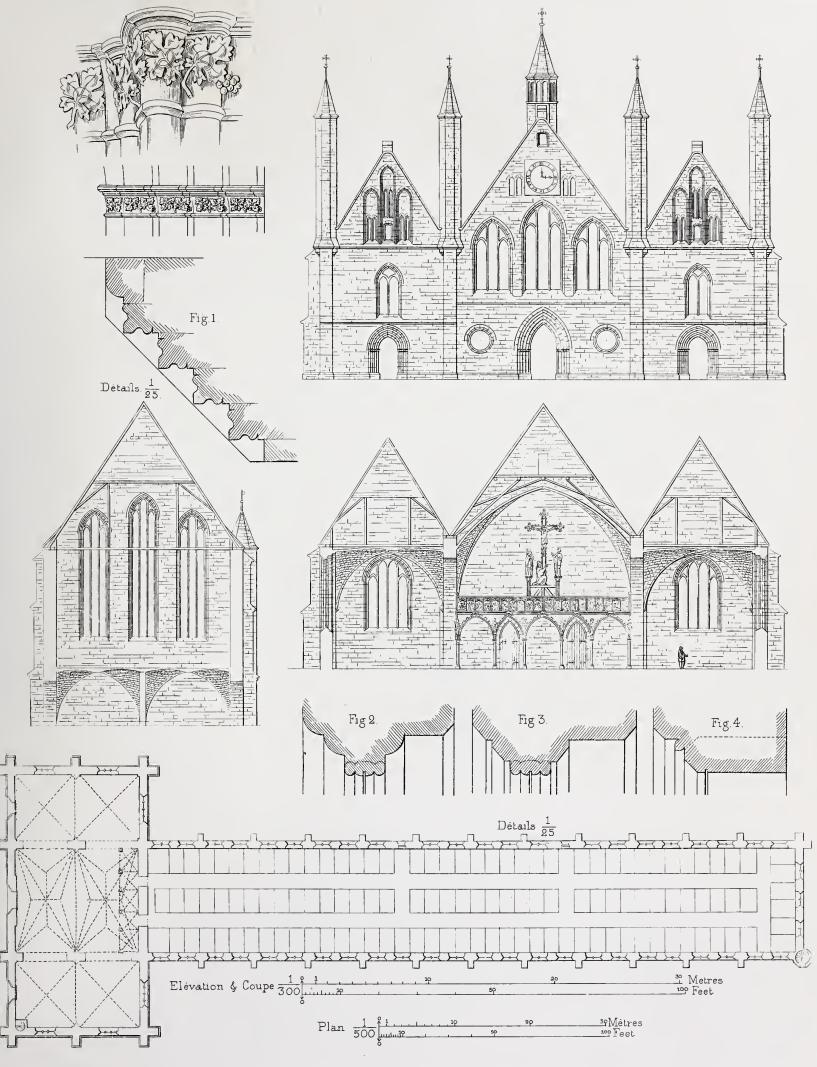




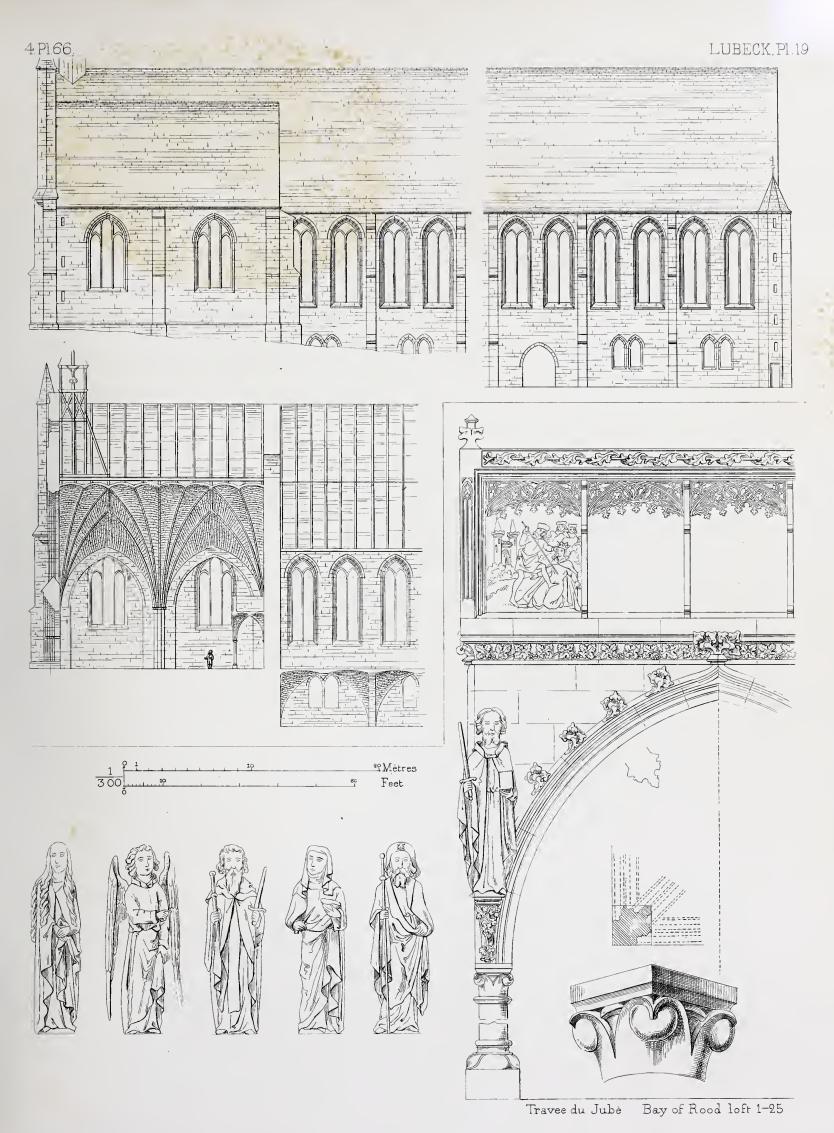




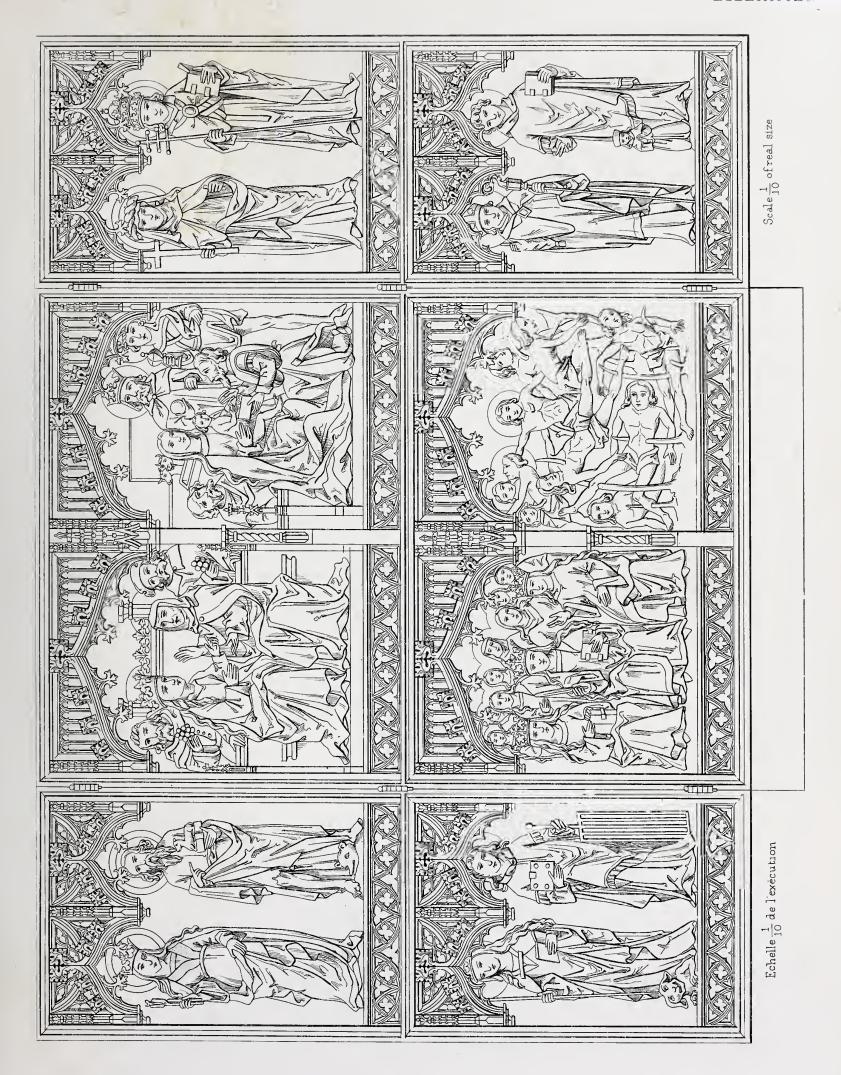




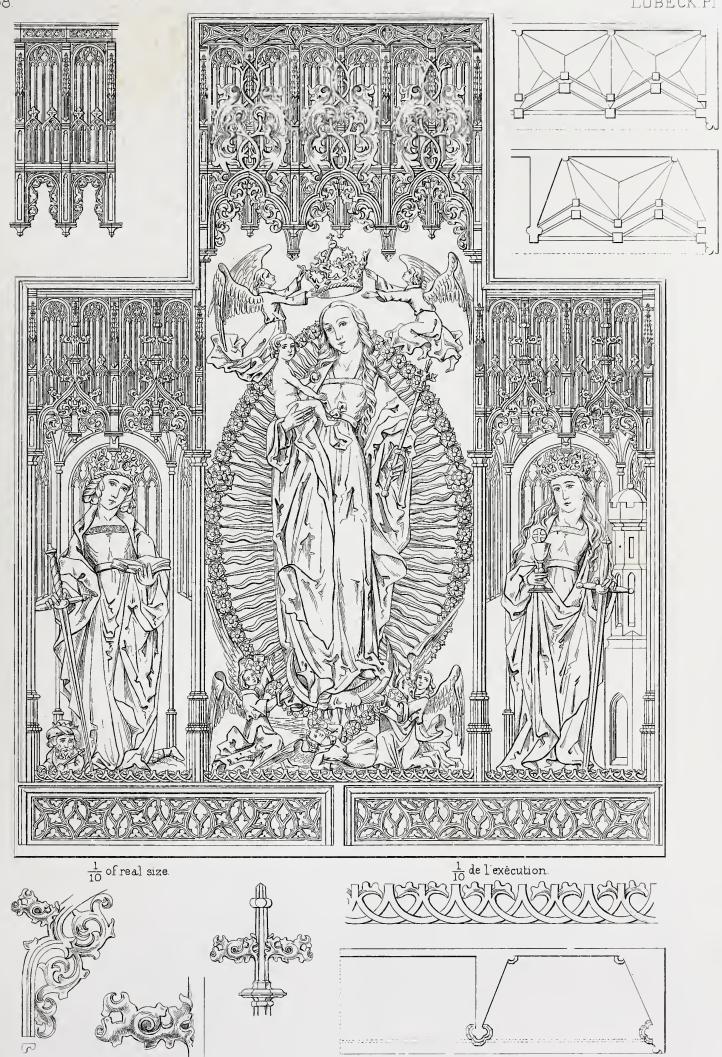






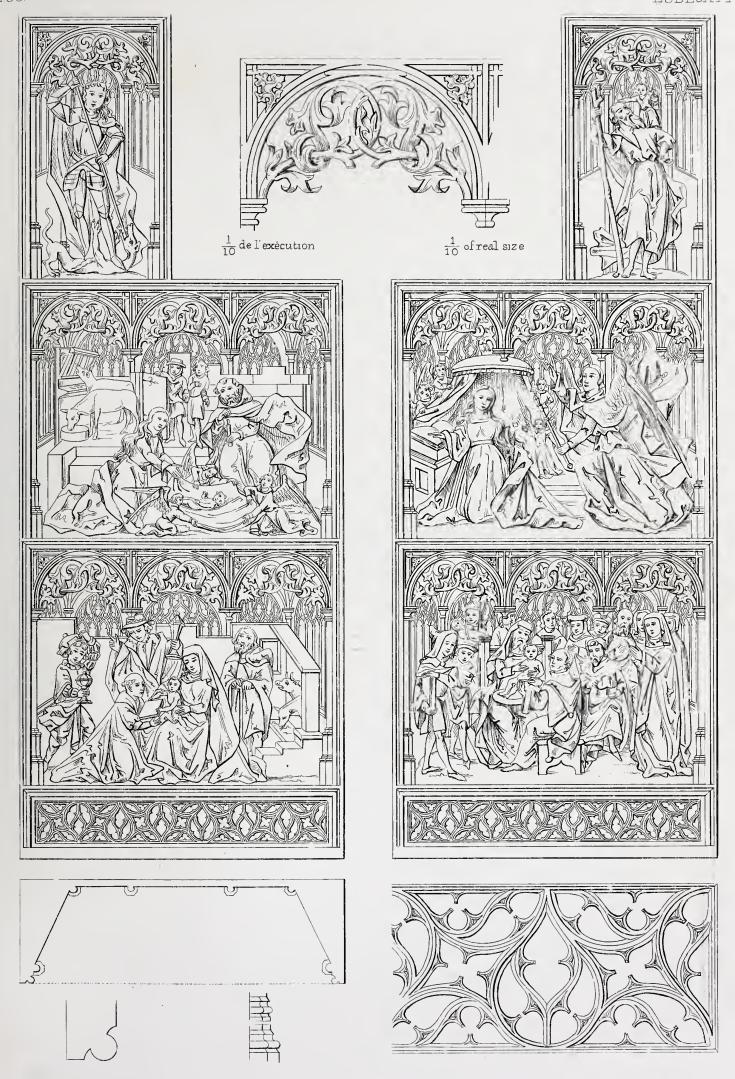




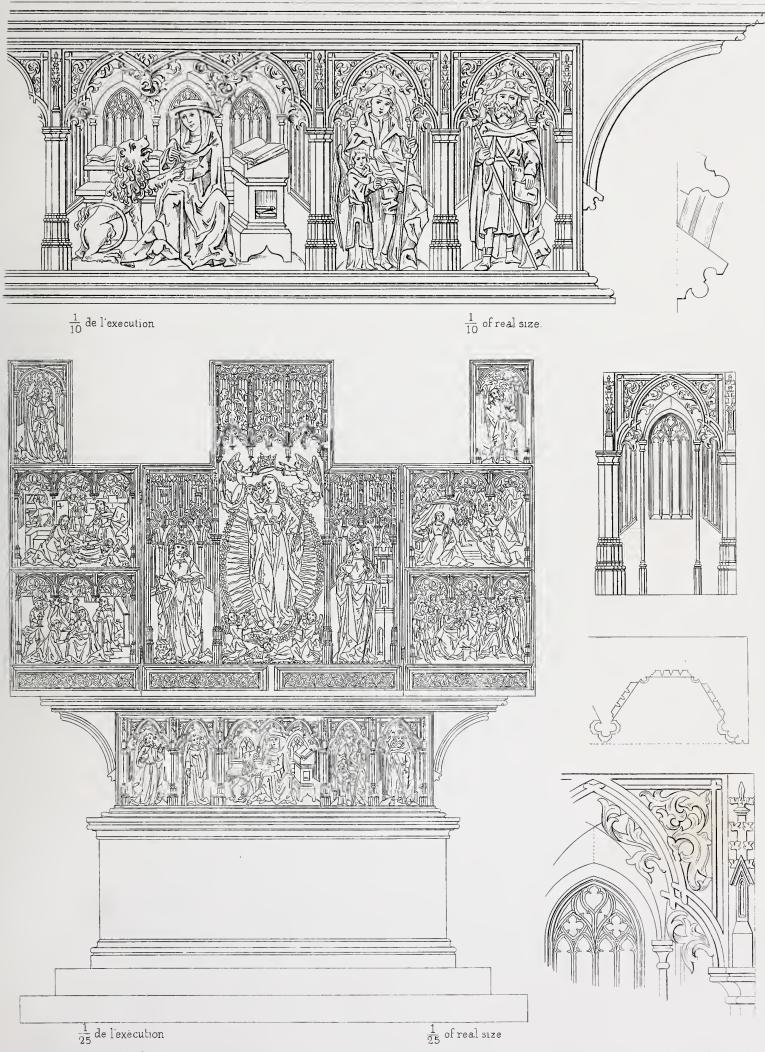




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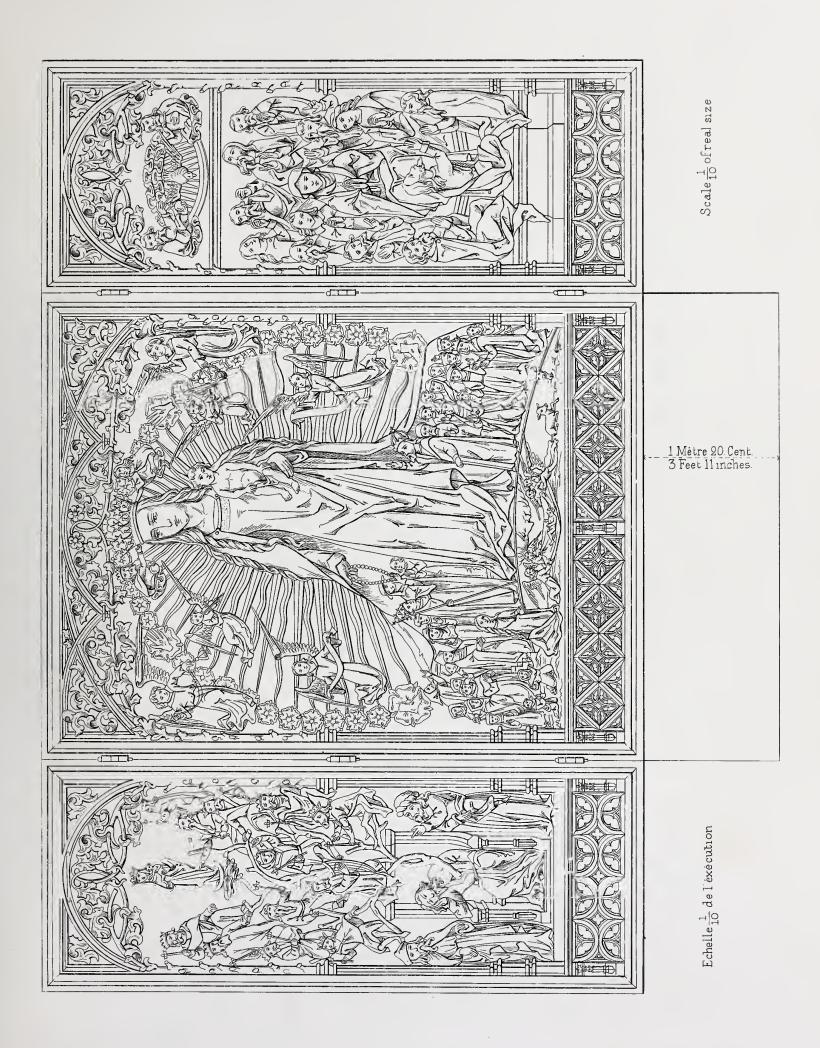




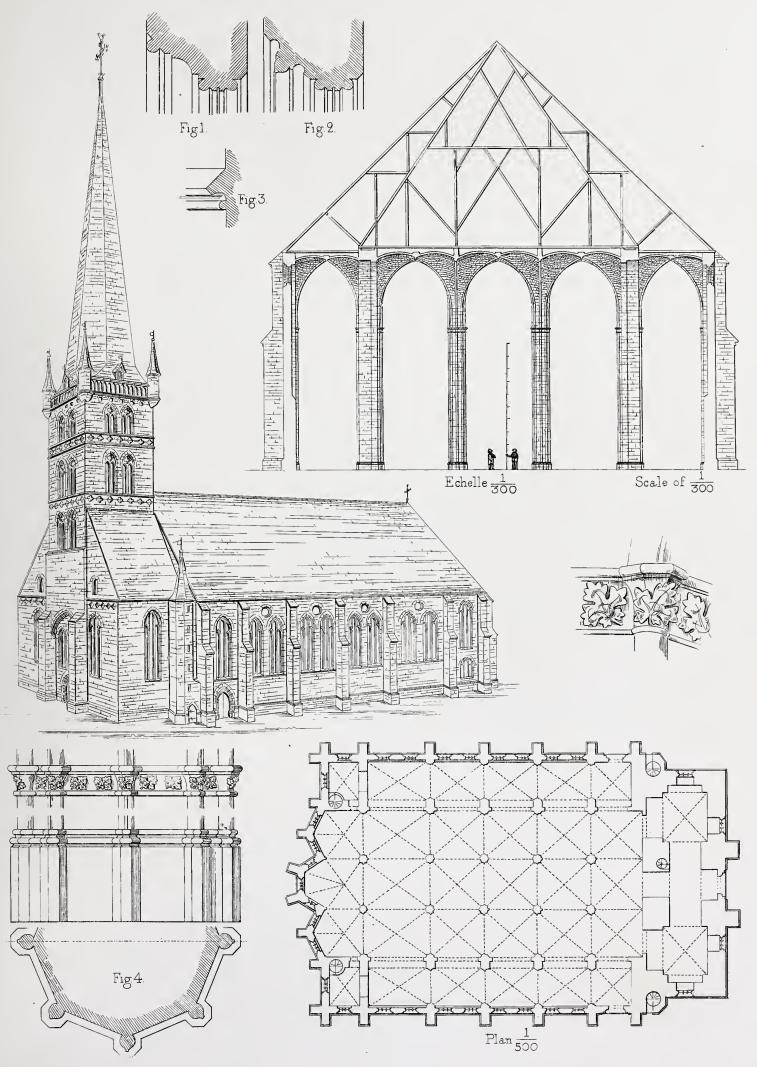
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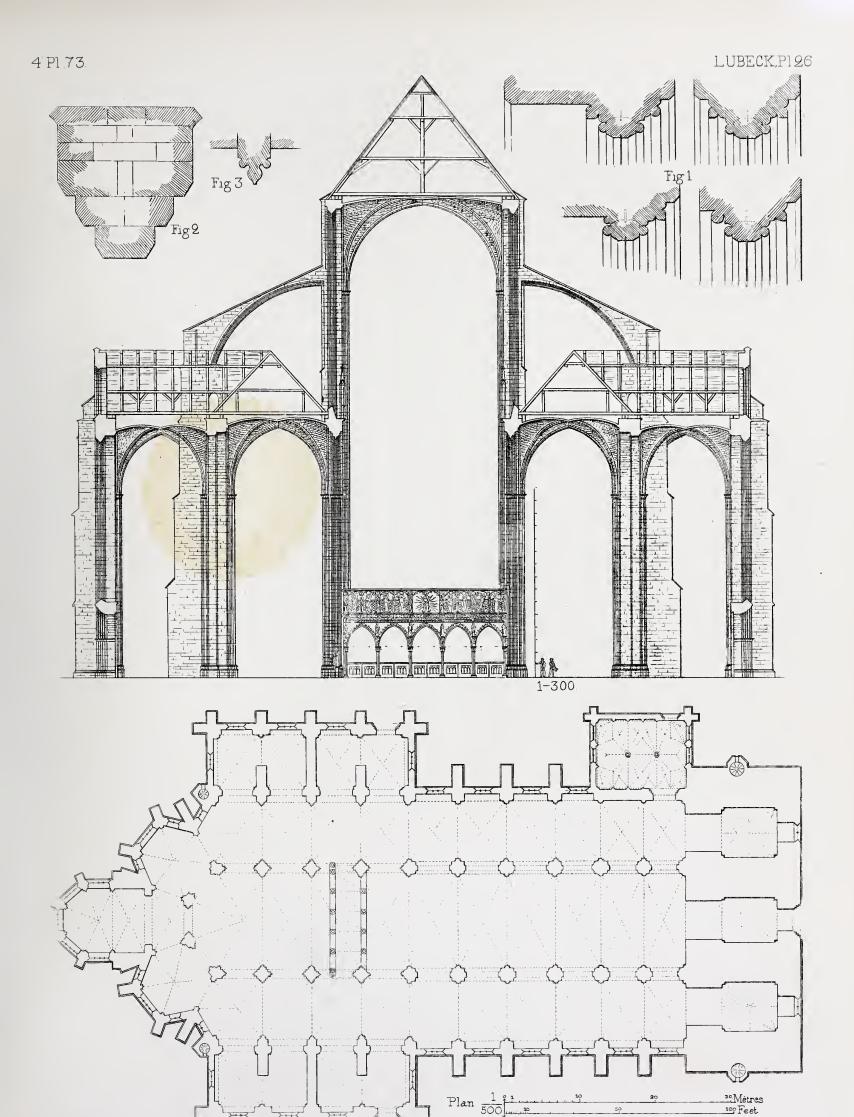


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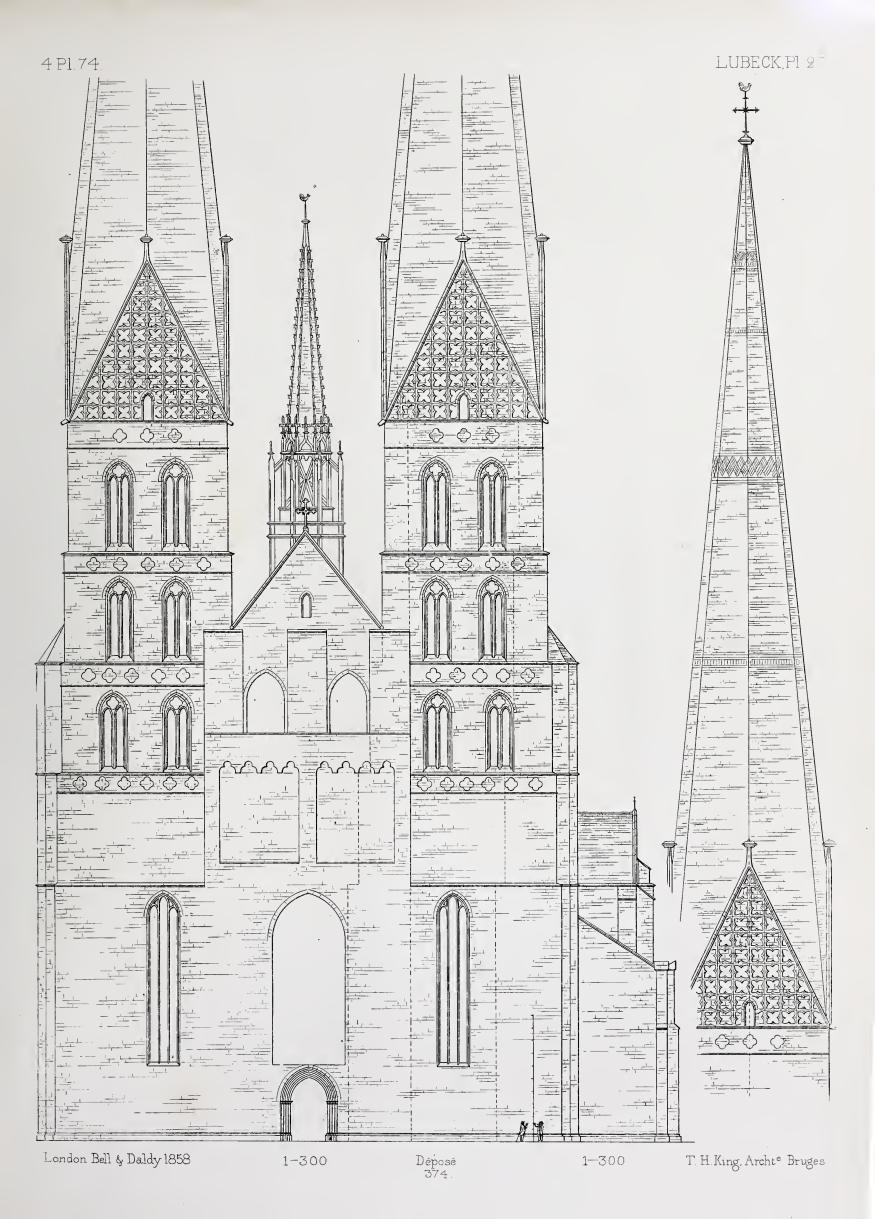
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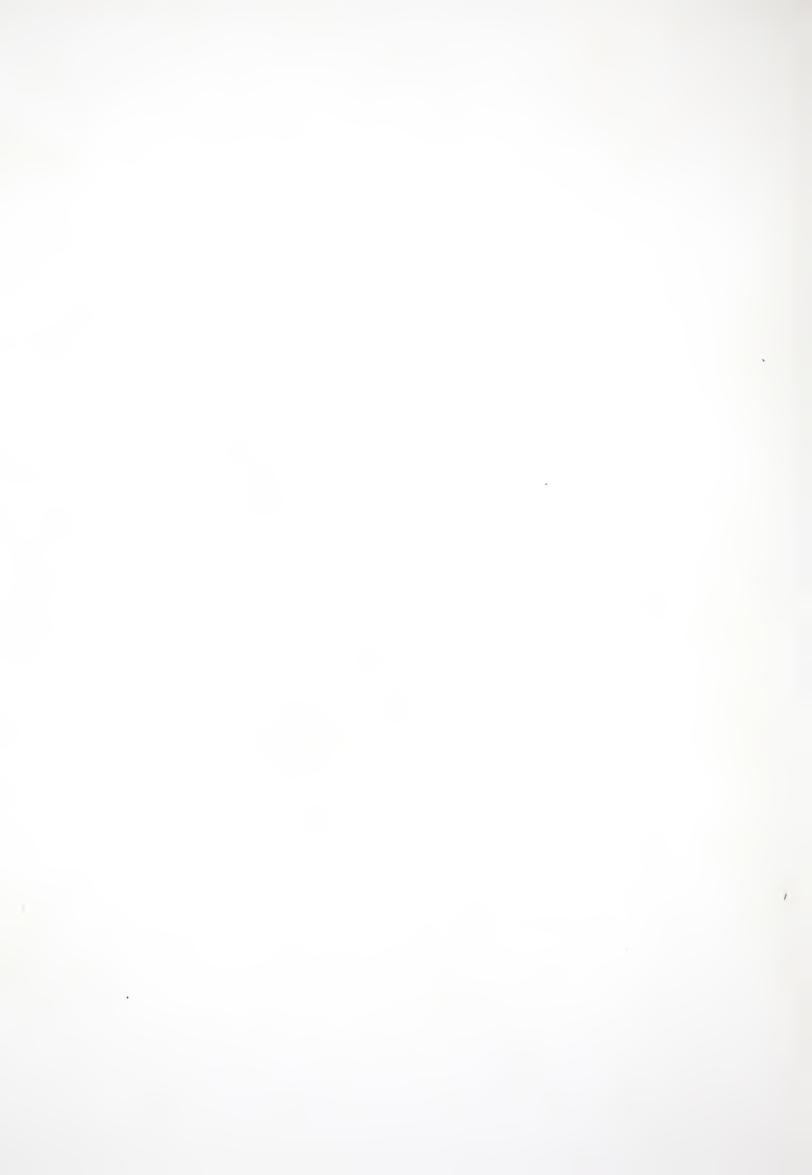
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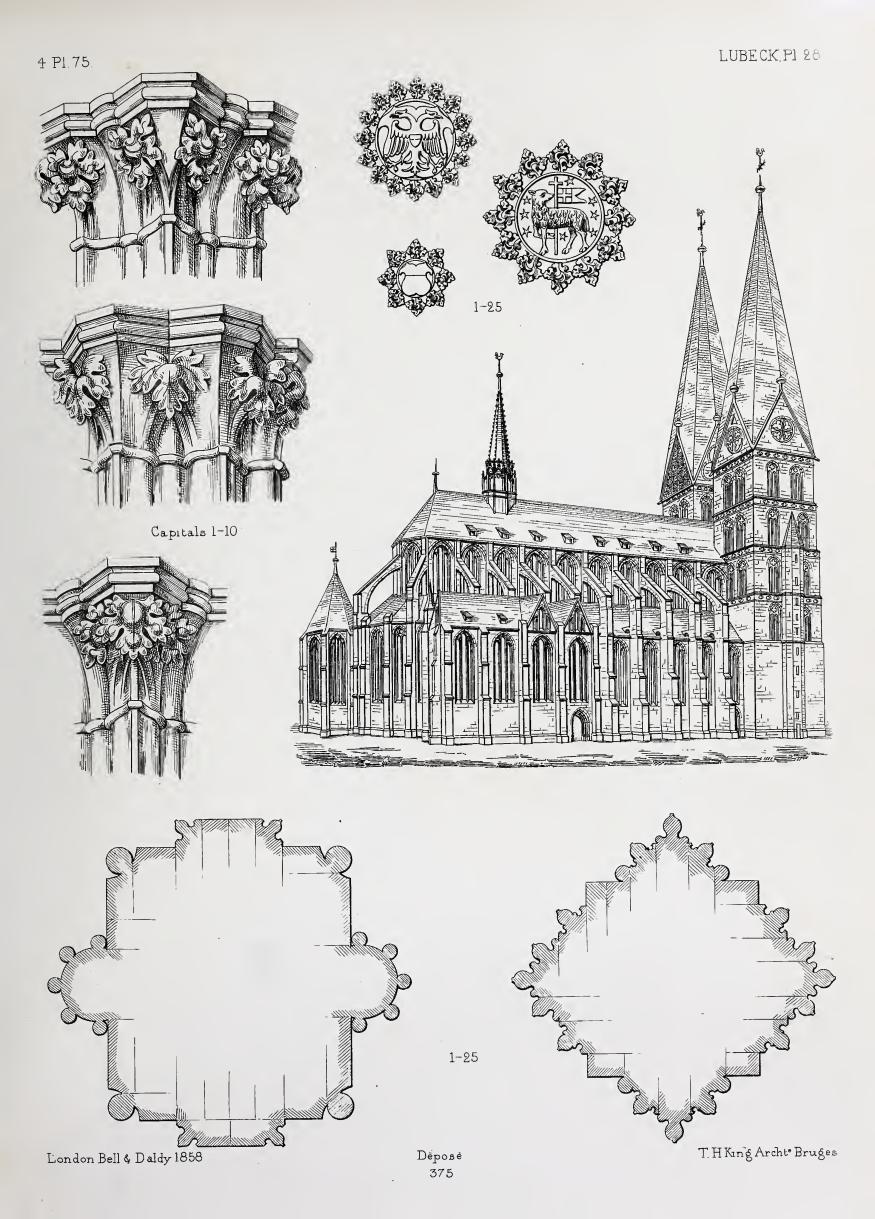






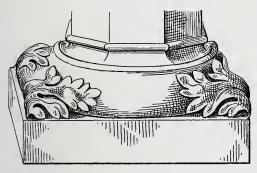










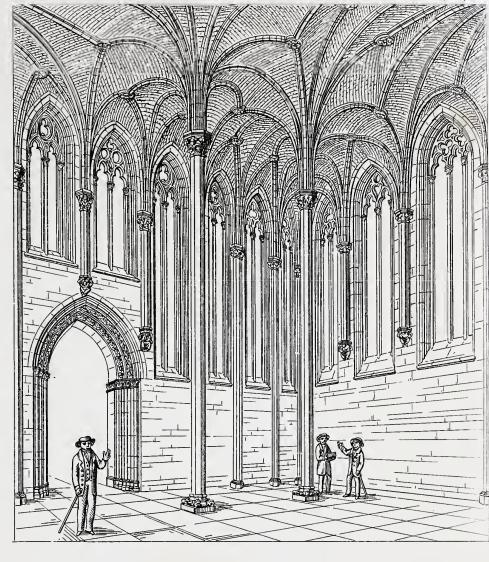








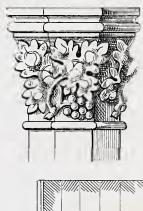
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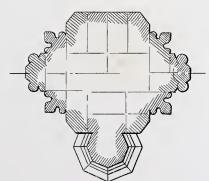


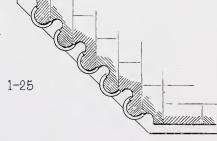












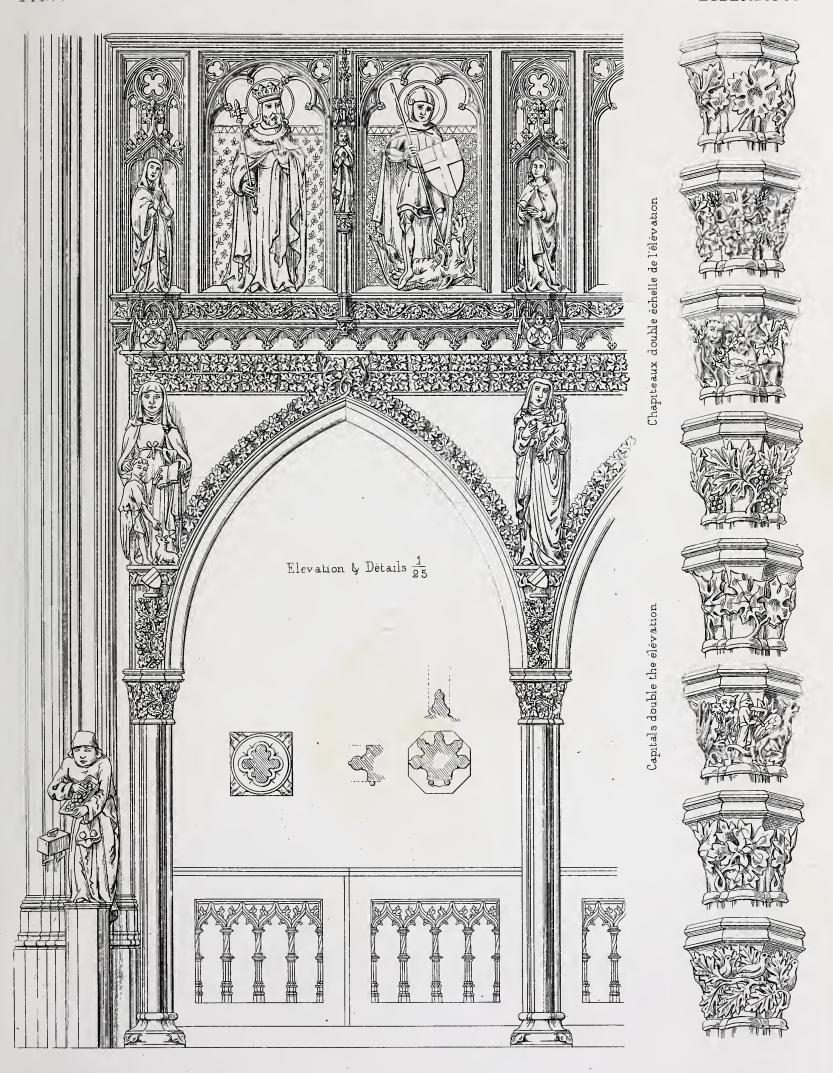


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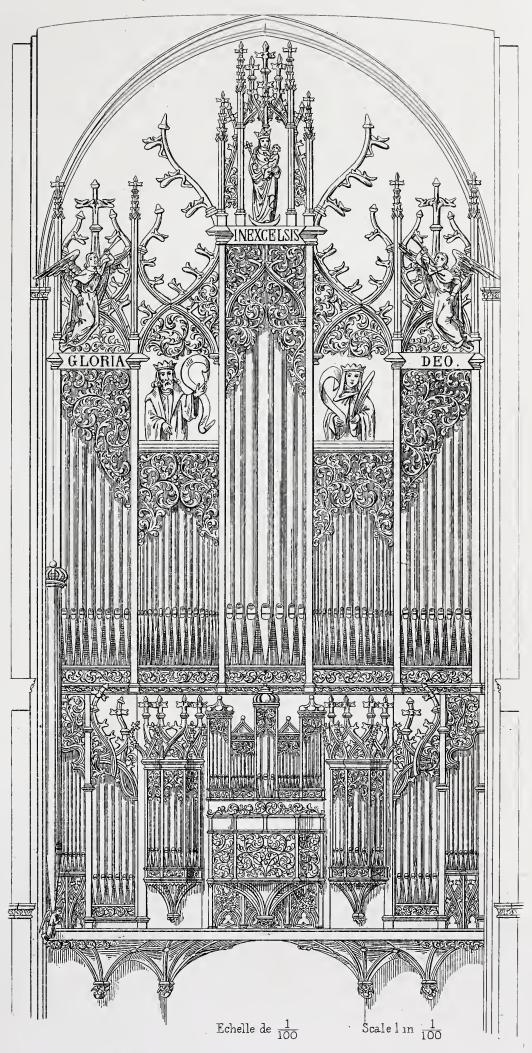


LÜBECK, Pl.30







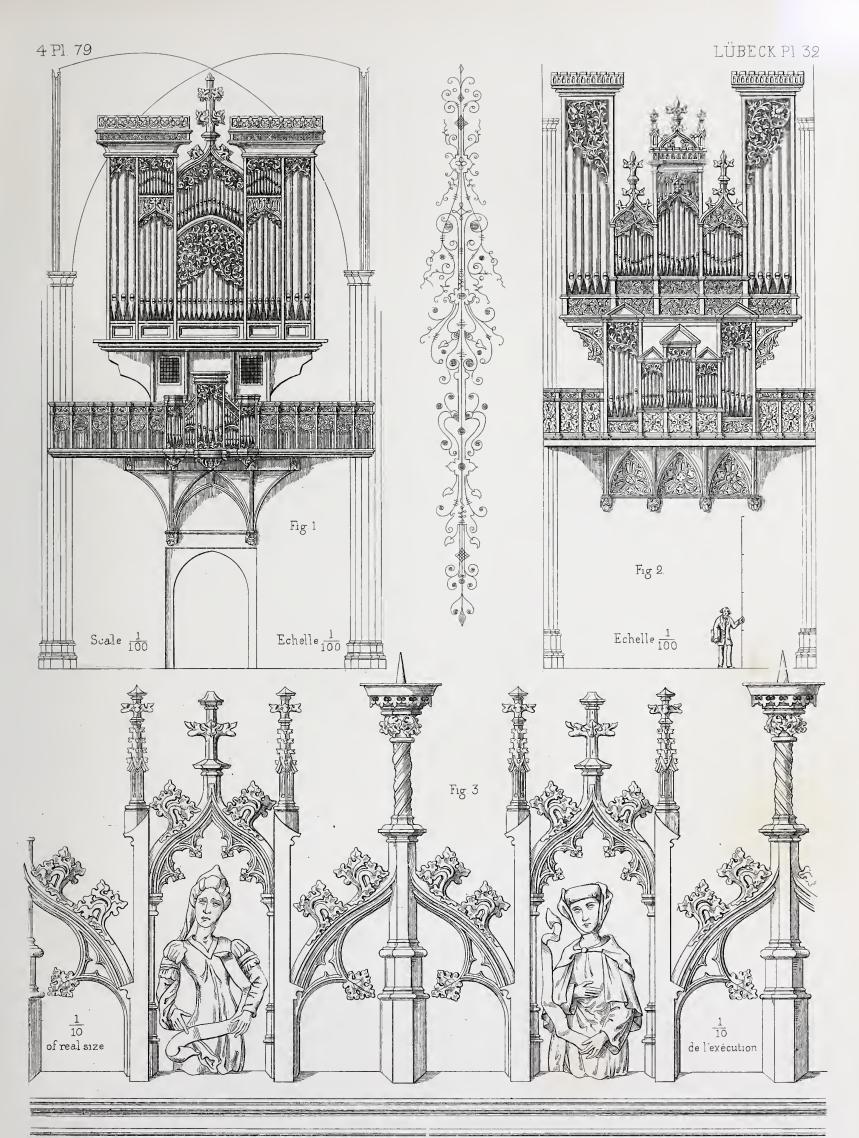


London Bell & Daldy 1858.

Déposê 378

T. H King Archt^e Bruges







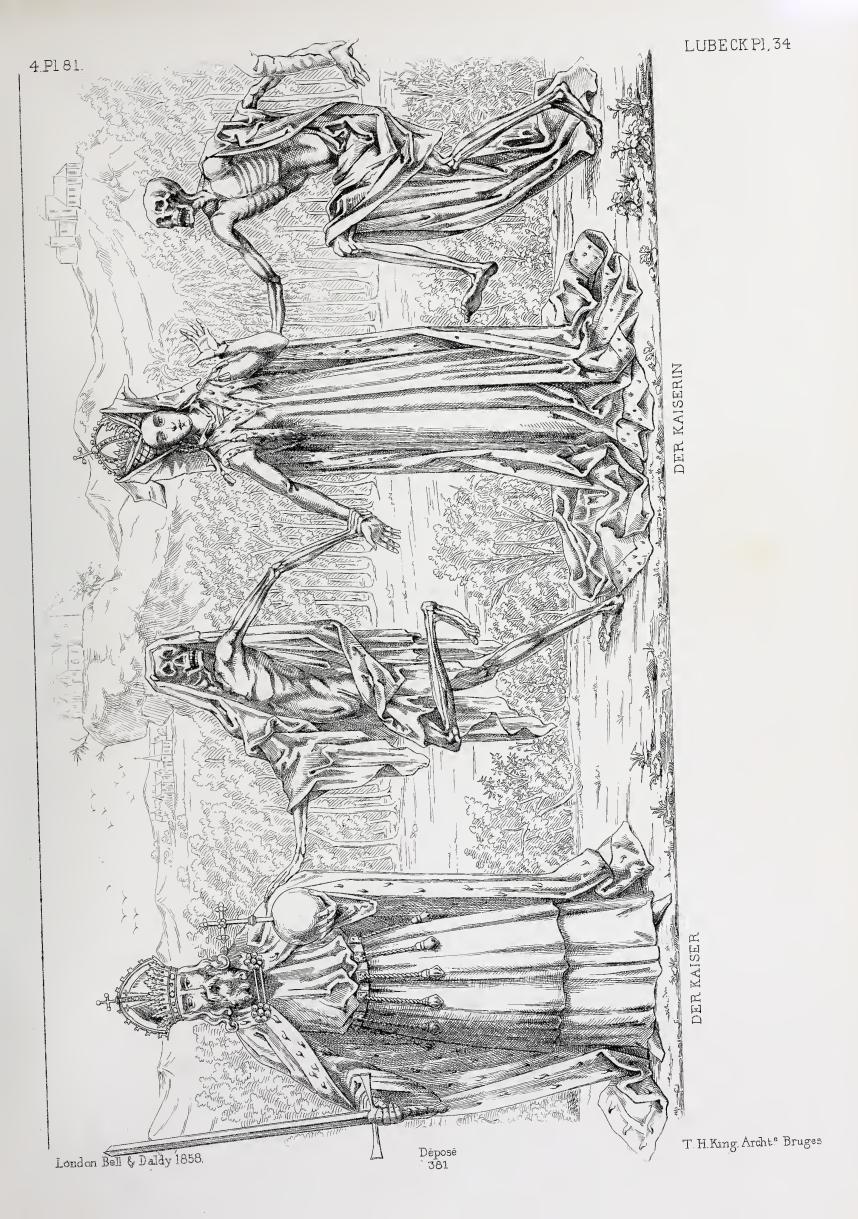
4. Pl.80. DER PAPST

London Bell & Daldy 1858

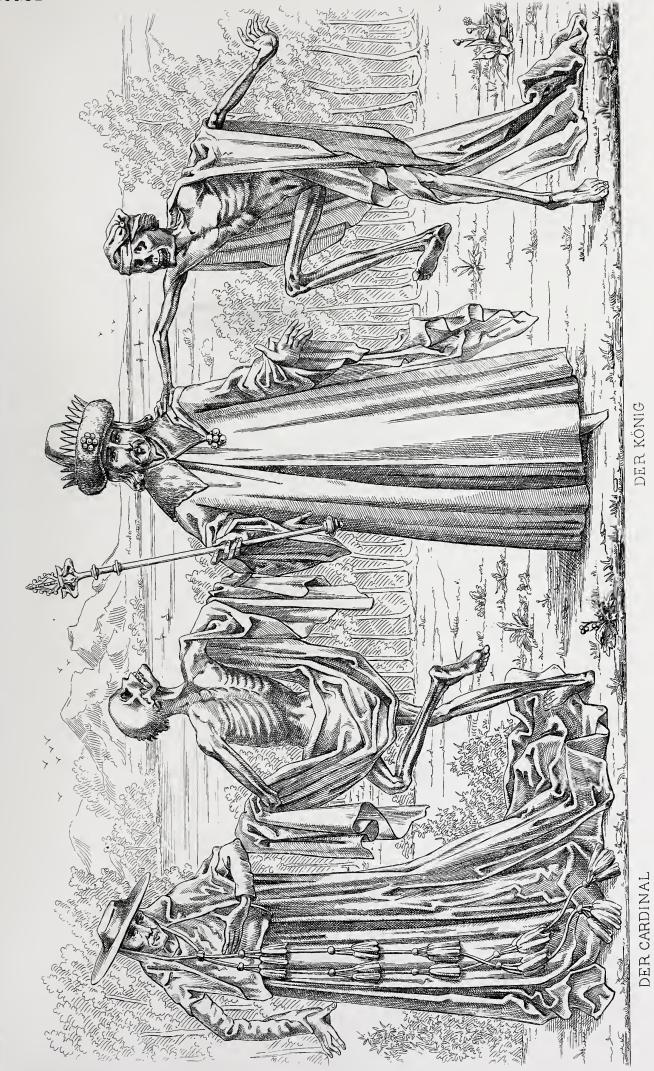
Deposé 380

LUBECK Pl.33.

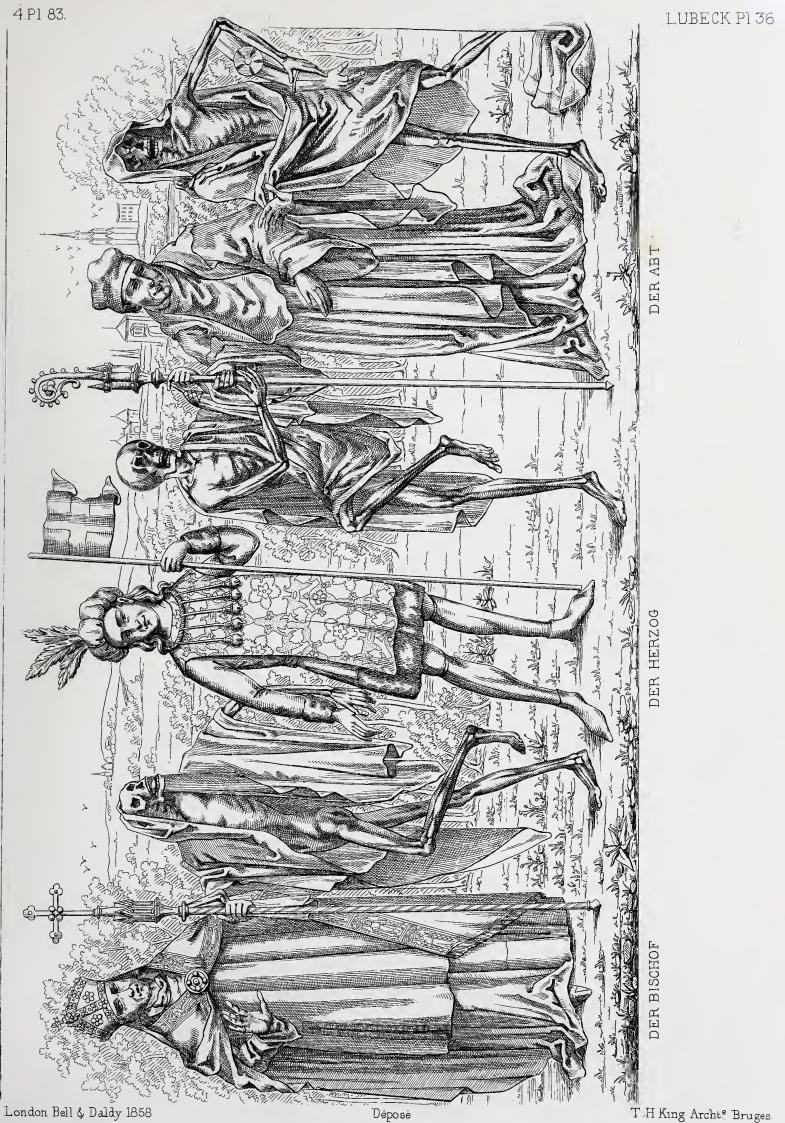












Déposé 383

T.H King Archt. Bruges



1858

London Bell & Daldy

T H King Archt^e Bruges



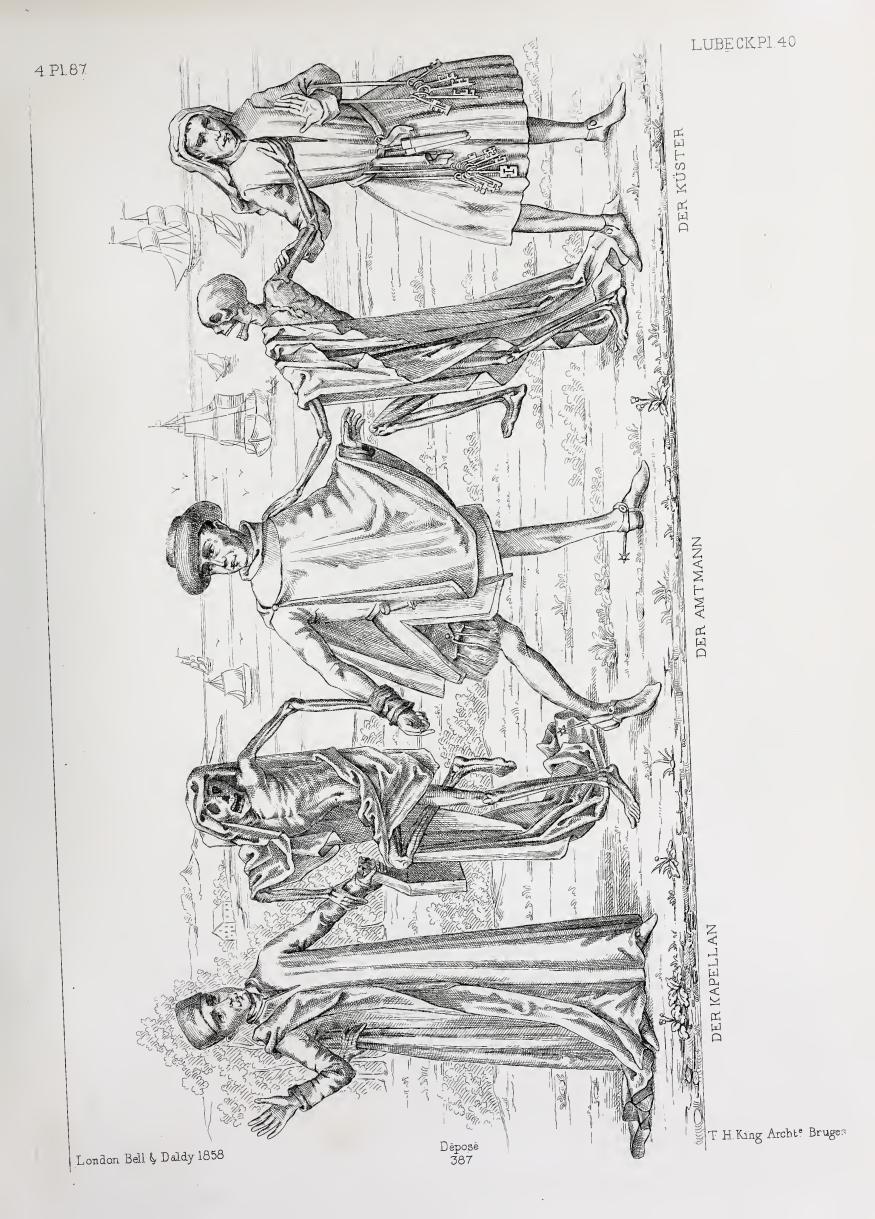




London Bell & Daldy 1858

T. H King Archte Bruges









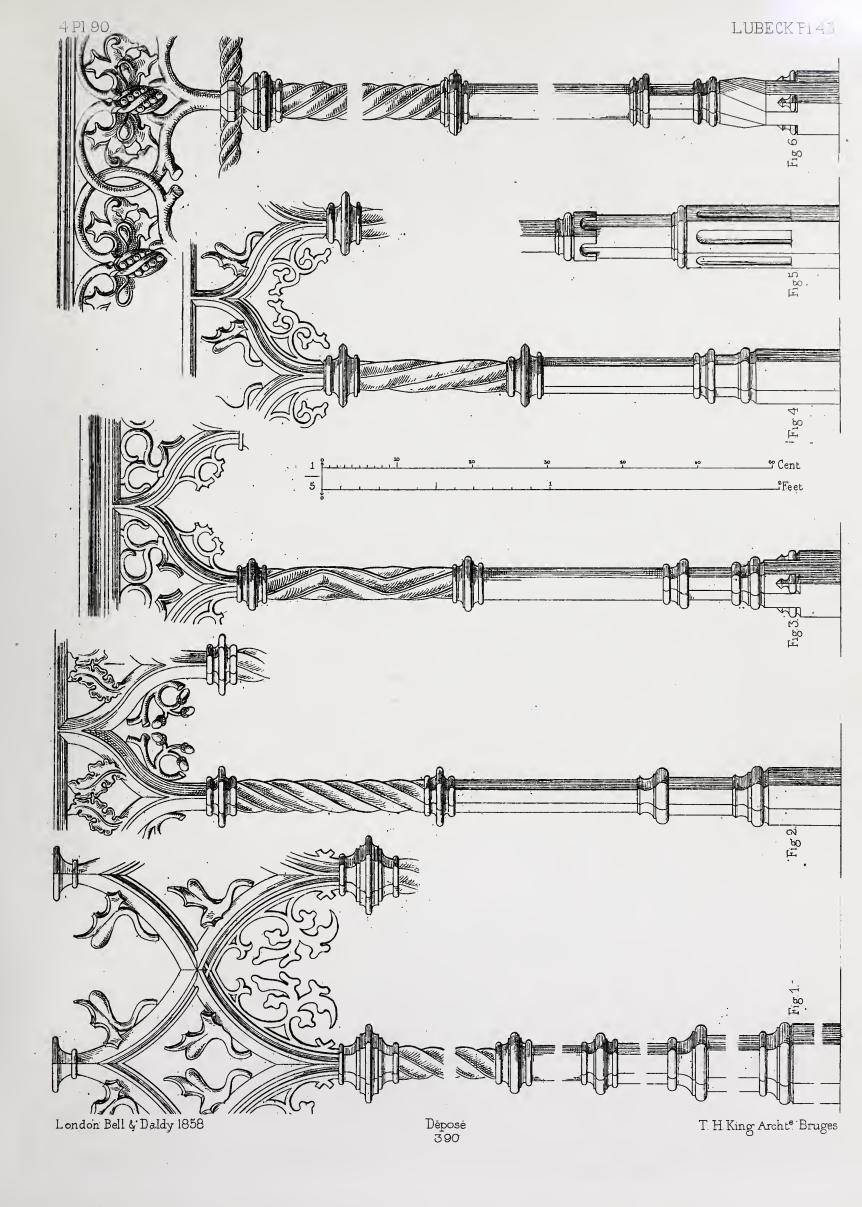




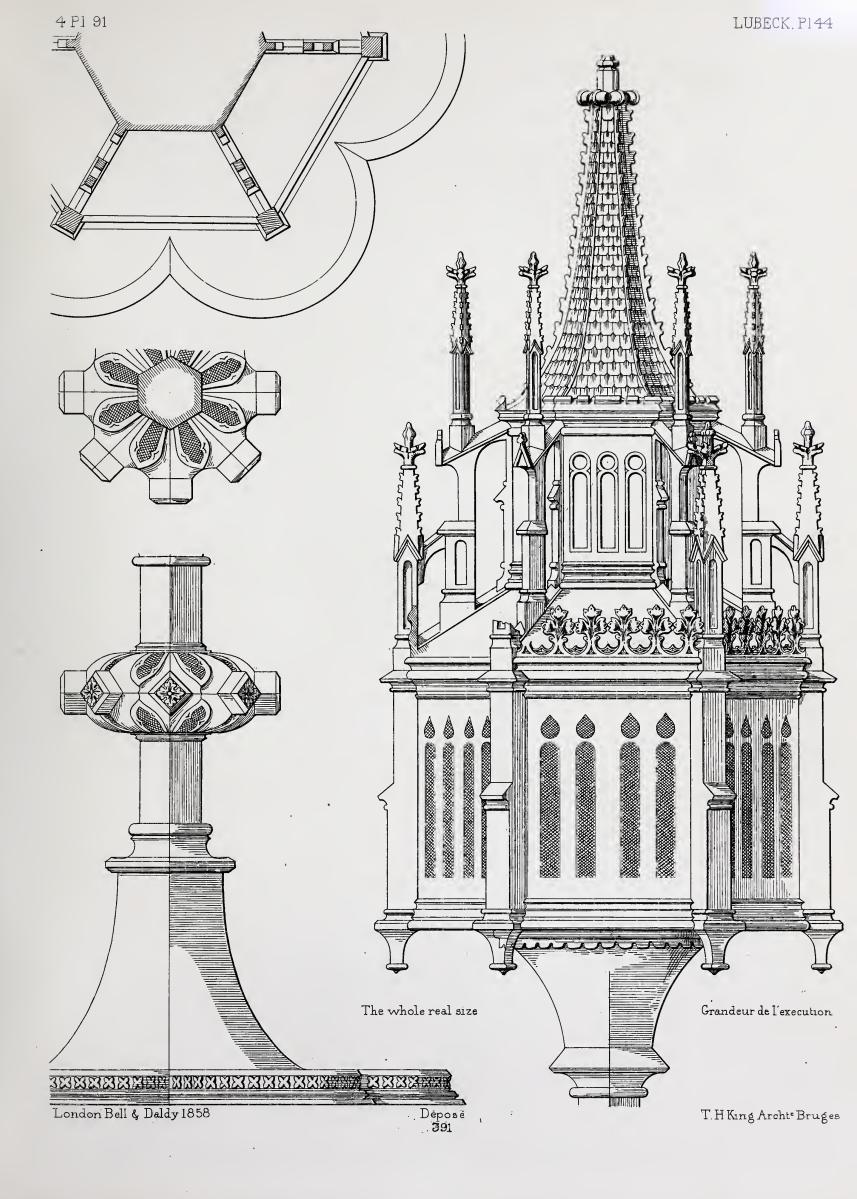
London Bell & Daldy 1858

T.H.King Archt^e Bruges

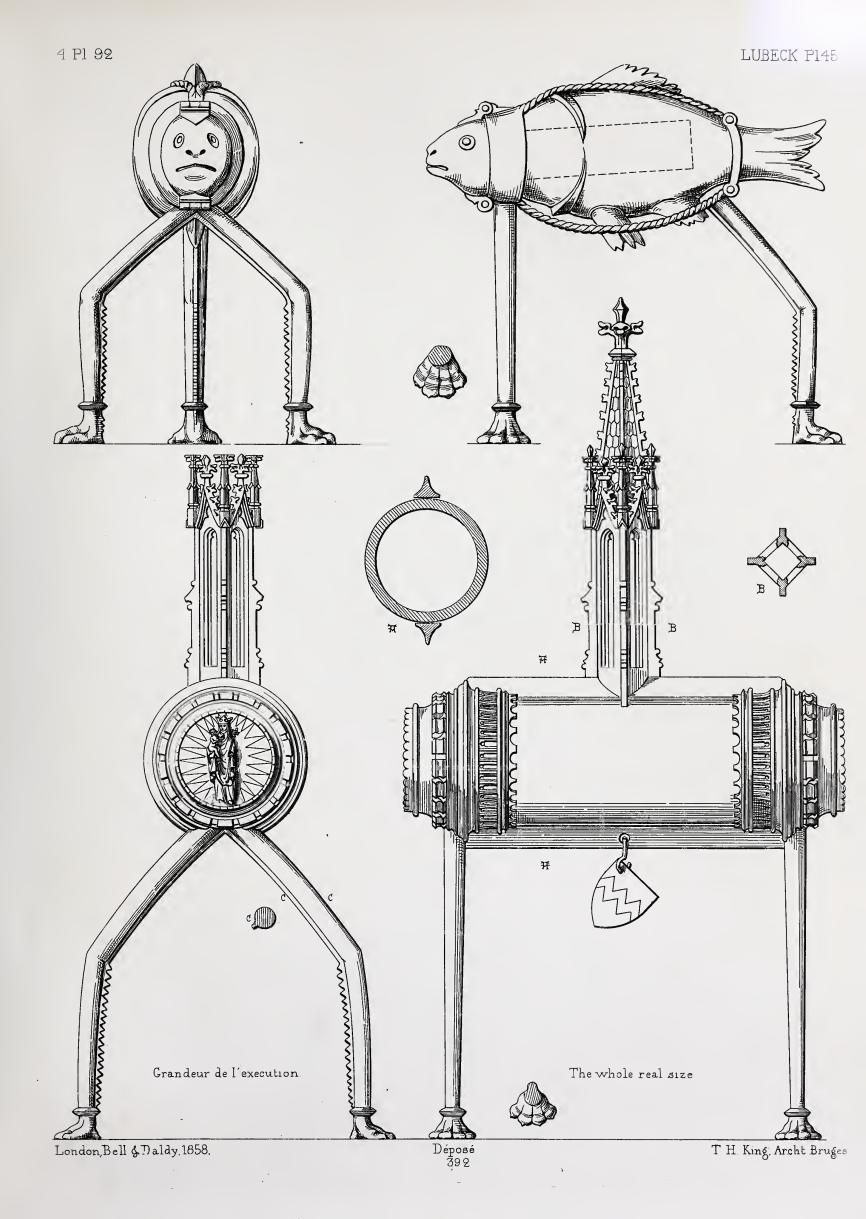




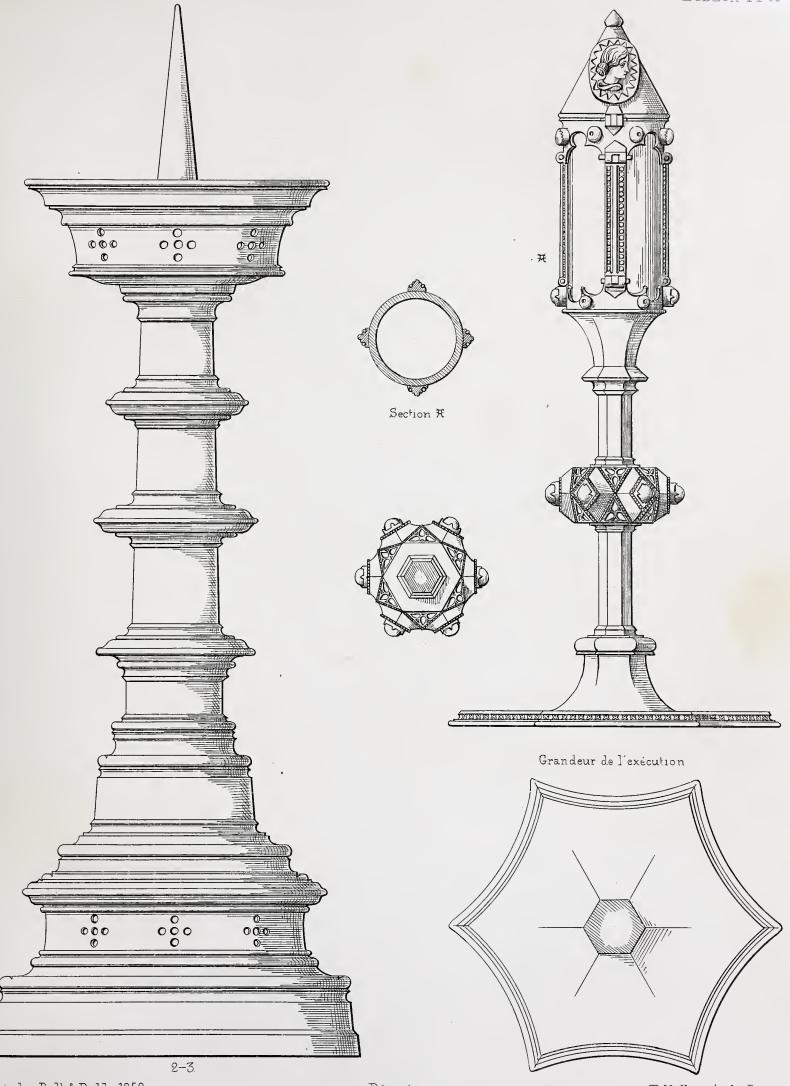












London, Bell & Daldy 1858

Déposé 393

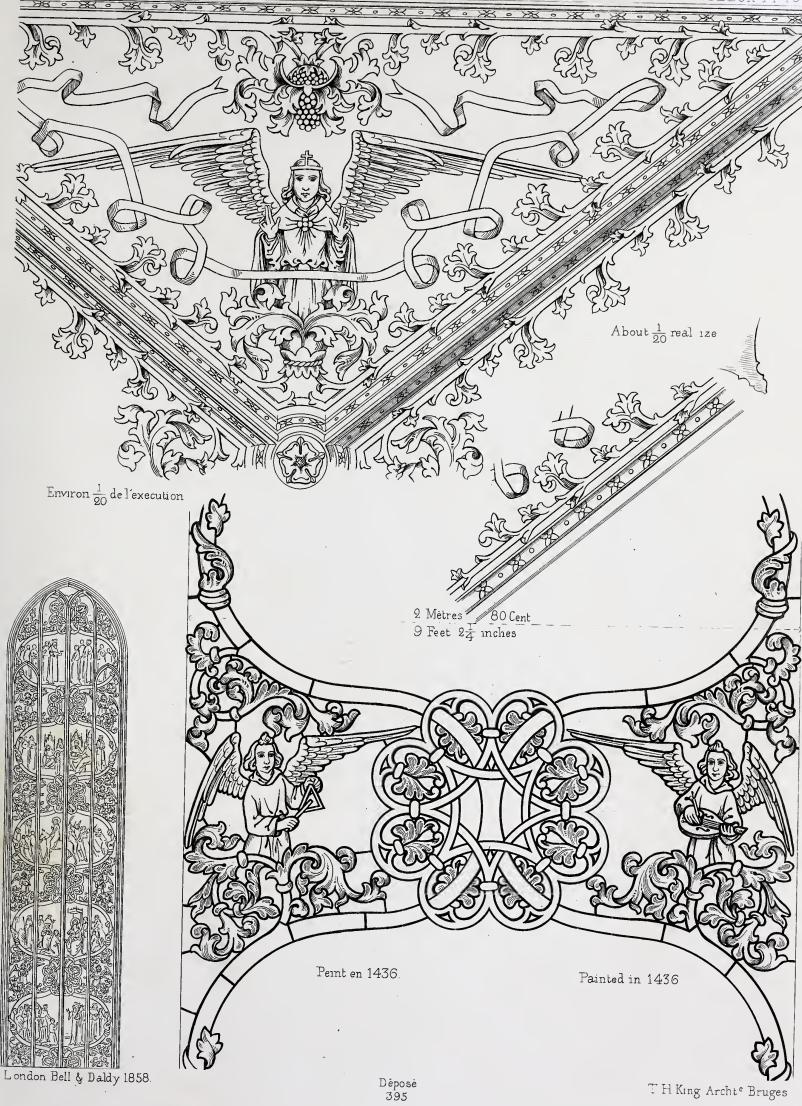
T. H. King, Archt Bruges



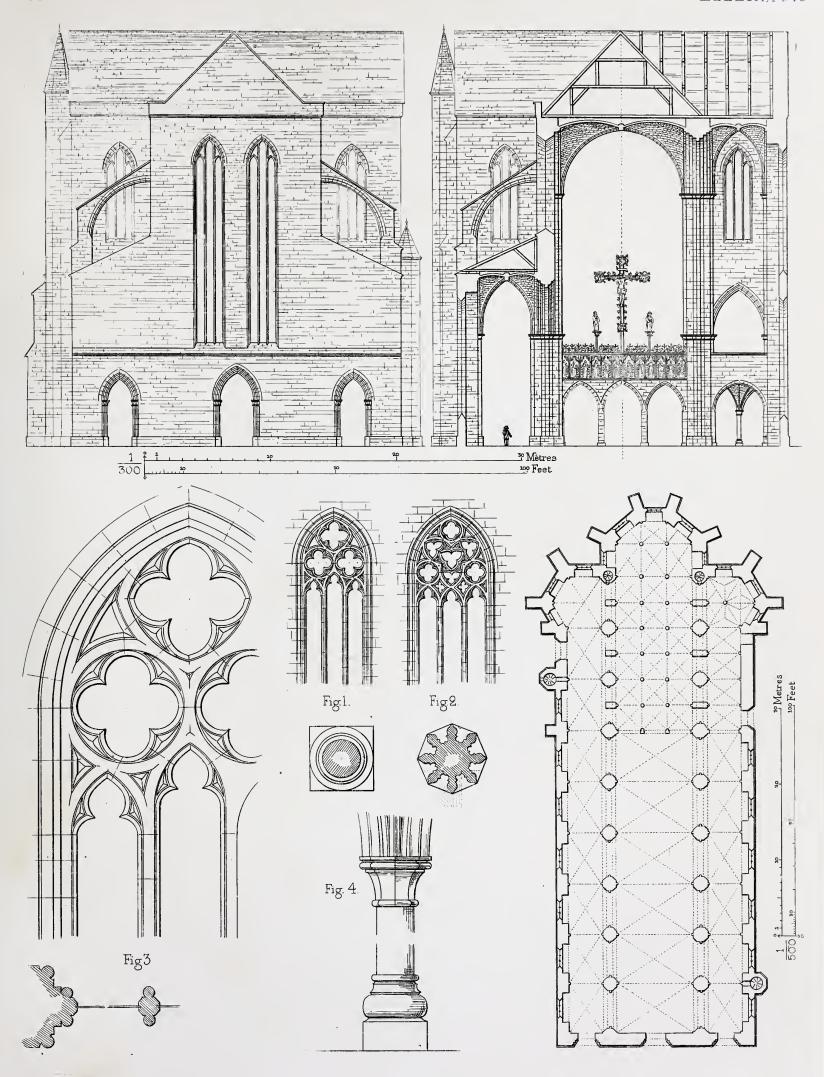
London Bell & Daldy 1858

Déposé 394. T. H King, Archt. Bruges









London Bell & Daldy 1858.

Dēposē 396.

T H King, Archt Bruges



4P1 97 LUBECK, Pl.50

